













"VISITING THE PRISONERS," ONE OF THE CORPORAL ACTS OF MERCY.  
ALL SAINTS' CHURCH, YORK

# ANCIENT PAINTED GLASS IN ENGLAND

1170-1500

BY

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"WITH GAY ENAMELL'D COLOURS MIX'D:  
ON WHICH THE SUN MORE GLAD IMPRESS'D HIS BEAMS"

WITH THIRTY-THREE PLATES AND THIRTY-FOUR TEXT ILLUSTRATIONS

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## PREFACE

**I**T is almost impossible, within the compass of a book of moderate dimensions, to do anything approaching justice to the mass of material which has happily come down to our times, surviving alike the natural processes of decay, as also wanton destruction by so-called religious enthusiasts. I have, myself, visited all the cathedrals and the various other churches containing the most important relics of the mediæval glass painters' art, a craft in which England indubitably took a premier position in the Middle Ages ; but where it has been impossible, owing to the widely spread positions of the smaller churches, to visit them in person, I have had to rely, either upon descriptions published in archæological journals and other kindred works, or upon information kindly supplied by the clergy. I should like to take this opportunity of thanking very warmly the many clergy who have, at much trouble to themselves, kindly afforded me most valuable assistance.

In the preparation of this volume I have obtained much useful information from The churches of Shropshire, by the Rev. D. H. S. Cranage, M.A., F.S.A. ; the "County Church Series," of Messrs. G. Allen & Co. ; Derbyshire churches, by the Rev. J. C. Cox, LL.D., F.S.A. ; the "Little County Guides," of Messrs. Methuen ; Murray's Guides ; the Reports of the Royal Commission on Historical Monuments ; The Victoria County Histories ; and also from numerous papers describing ancient painted glass in various

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archæological works, and to all these authors and publishers I now desire to express my deep and grateful indebtedness.

My best thanks are due to the Council of the Society of Antiquaries, for permission to reproduce Plate xxxii, as also to Mr. N. H. J. Westlake, F.S.A., for the use of several illustrations from his "History of Design in Painted Glass". I have to acknowledge my indebtedness to Brown's "York," as also to the works of the late Charles Winston for several illustrations here reproduced. I also must thank Mr. S. F. Parry, C.B., for allowing me to make use of several illustrations from Miss Williams's book, "The Painted Glass in Canterbury Cathedral"; the librarian of Eton College, Mr. F. Warre Cornish, M.A., for permission to illustrate the XIII century manuscript in the College Library; Miss E. Knight for permission to reproduce her excellent drawing of the west window of Fairford church; the Rev. E. J. Nurse, M.A., for the loan of the block of the Bowness window; Mr. Keyser, F.S.A., for permission to use his illustrations of the glass at Aldermaston church; Mr. A. G. Webster for the drawing of the St. Nicholas medallion at Lincoln; the Rev. G. Montagu Benton, M.A., for his drawing of Anne, Lady Reinsforth; Miss Mabel Leaf for the coloured plate which forms the frontispiece; Mr. F. Maurice Drake for the use of drawings of Decorated borders at Exeter; and Mr. T. D. Atkinson for the use of the blocks illustrating architectural details, from his books on Architecture.

I desire also to thank the Rev. A. T. Banister, M.A.; Mr. G. Benson, A.R.I.B.A.; the Rev. G. Montagu Benton, M.A.; Dr. J. S. Gaynor; W. H. St. John Hope, Esq., D.C.L.; Mr. A. E. Hudd, F.S.A.; Dr. Montague R. James, F.S.A.; Mr. P. M. Johnston, F.R.I.B.A., F.S.A.; Mr. C. E. Keyser, M.A., F.S.A.; Mr. J. E. Morris, B.A.; Mr. Mill Stephenson, B.A., F.S.A.; Mr. N. H. J. Westlake, F.S.A.; and Mr. Aymer Vallance, M.A., F.S.A., for much help most kindly afforded me whilst writing this book.

In conclusion, I must express my indebtedness to Mr. J. D. Le Couteur for the invaluable assistance he has so readily given me in the preparation of this work, as also to the Rev. J. C. Cox, LL.D., F.S.A., general editor of the "Antiquary's Books," for considerable help and advice whilst the book was passing through the press.

Inaccuracies will have occurred and some important matter no doubt has been omitted, and the author would be grateful for any information of which his readers may be cognizant, in order that such errors and omissions may be rectified in a future edition.

PHILIP NELSON

CALDERSTONES, LIVERPOOL

*September, 1913*





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# THE ANCIENT PAINTED GLASS IN ENGLAND

## CHAPTER I

### INTRODUCTORY

THE period 1170-1500, with which this work proposes to deal, embraces for practical purposes, all those painted windows which now remain to us, whose charm of style or excellence of execution renders them worthy of a better acquaintance.

Before passing in review the various examples of ancient painted glass, which the vicissitudes of passing centuries have permitted to survive to our time, it is necessary that we consider in some detail, such facts as are known concerning the origin of a form of decoration, which, in earlier times at least, stood unrivalled among the many methods of architectural adornment. As early as 500 B.C., small vessels were being produced in deep blue glass adorned with zigzag patterns, variously coloured and carried out with charming effect; though the Romans, A.D. 40, employed clear glass for the purpose of glazing their windows, we do not learn that coloured glass was ever so used by them.

The first mention the writer has been able to discover of the use of coloured glass in windows, is one of VI century, naming the insertion of coloured windows, by St. Gregory, in the church of St. Martin of Tours. It is stated at a later period that Leo III, in 800, placed stained glass windows in St. Peter's, Rome. *fenestras ipsius ecclesiæ ex metallo gypsius decoravit et alias fenestras de vitro coloribus diversis decoravit.*

As regards the employment in England of glass for windows in early times, I find the following references in the "Anglo-Saxon Chronicle," which doubtless relate to the employment of clear glass:—

## THE ANCIENT PAINTED GLASS IN ENGLAND

A.D. 674. The Venerable Bede brings glass to England.

A.D. 680. Benedict Biscop, Abbot of Wearmouth, brings over glaziers from France.

A.D. 709. St. Wilfrid glazes York Minster, which he also whitewashes and decorates.

Anyone who has devoted attention to the ancient enamelled works of the Rhenish school must have been struck by the marked similarity of design and treatment which they present to the earlier examples of painted glass, angularity of figure and stiffness of drapery being common to both. A comparison of primitive painted glass with the early enamels, must, I think, make it apparent, how close is the resemblance between the two, the enamel of the one being transmuted into glass, whilst the brass intersections have become changed into leads.

The art of enamelling seems to have been introduced into Western Europe, A.D. 972, at the time of the marriage of the Emperor, Otho II, with the Princess Theophania, who is recorded to have brought workers in enamel from Byzantium.

It is not improbable that the earliest coloured windows were executed in glass, leaded up in geometrical patterns, devoid of painted work, for the use of "*enamel-brown*" for the expression of detail and the modification of light did not come into vogue until the second half of XI century.

It would appear that the glass preserved at Augsburg Cathedral is amongst the earliest painted glass which now survives; the figures there are severely treated upon plain backgrounds.

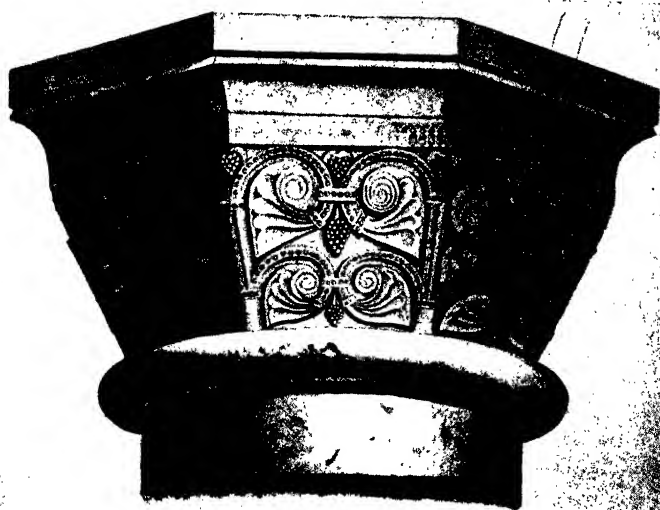
According to Mr. C. Heaton, the earliest works in painted glass occur in the neighbourhood of Strasburg, from which lower Rhenish centre the art of glass painting would travel, through Chalons, to St. Denis and Chartres, and subsequently to Le Mans, Angers, and the adjacent cities.

All early painted windows were made by what is termed the "mosaic" method, each individual colour being represented by a separate piece of glass.

The detail on early glass was shown, and the amount of light passing through was modified by the application of *enamel-brown*; a pigment formed of a basis of powdered glass, to which the colour was imparted by the addition of oxide of iron, the whole being suspended in some adhesive material, such as Senegal gum; upon the glass so painted being placed in the furnace the colour



KING FROM A TWELFTH CENTURY JESSE WINDOW,  
YORK MINSTER



NORMAN CAPITAL IN THE CRYPT, YORK MINSTER



was fused into the surface of the glass and thus became permanent. This was the only method by which the early artist was able to indicate detail in his work ; and thus, no matter what the colour of the particular piece was, the detail thereon was necessarily executed in brown. No further advance occurred until the introduction of "silver stain," about the commencement of XIV century, which process will be referred to later in its appropriate section.

It would appear that the early artists in painted glass were accustomed to design their windows in miniature, and that they then proceeded to draw their full-sized cartoons upon a wooden table, the surface of which was covered with a preparation formed of a mixture of ale and whitening ; this surface could readily be renewed when the window was completed, and thus might be used again. It was not until *circa* 1330 that paper came into use for the purpose of glass designing, gradually displacing the older method.

In early times the pieces of glass for window construction were cut from the sheet and made of suitable size and shape by the use of a heated iron, which cracked the glass along the line of its application. The edges of the glass so cut, were then snipped to the desired shape, by means of the "grozing iron," for it was not until the beginning of XVII century that the diamond came into use and supplanted the rougher method above described.

Upon examining the edges of the portions of glass, which go to form an early window, it will be noticed how rough and jagged they are, and how different, in this respect, from the clean cut produced by the use of the diamond, a circumstance which readily assists in forming an opinion as to the age of any example under consideration, since entirely rough edges only occur prior to XVII century.

The design, on the pieces of glass so shaped, was painted with *enamel-brown*, fired, as above described, and the various pieces were then leaded up into sections of appropriate size, termed "glazing panels," to which ties of lead were then soldered in suitable positions, which, by being twisted round the "saddle bars," gave adequate support to the glass.

In the Middle Ages the horizontal saddle bars were termed "sondlets," and the vertical bars "standards," and both were securely fixed and leaded into the stonework. In the earlier windows, the iron-work was made to follow the shape of the contained

#### 4 THE ANCIENT PAINTED GLASS IN ENGLAND

"medallions," and thus helped to emphasize the various sections of which the window was composed: excellent examples of this method can be seen at Canterbury Cathedral, Figs. 1 and 2.

In the earlier portion of the period now under consideration, the glass at the disposal of the artist was very limited in point of colour, though each sheet of glass doubtless presented many graduations and varieties in tint, to which circumstance the great charm of the early windows is in large measure due.

All the early coloured glass, with the exception of ruby, was formed of "potmetal" glass, i.e. glass coloured throughout its substance by the addition to clear white glass of various mineral oxides. Ruby glass, upon the other hand, was merely a "coated glass," i.e. clear glass, with a varying thickness of ruby glass superimposed, and was produced after the following fashion:—the workman first dipped the end of his blowpipe into a pot of clear molten glass; having formed thereon a suitable mass, he then dipped it into a pot of ruby, and proceeded to blow the glass and spread it out into a sheet in the usual manner. By this means a sheet was produced, consisting mainly of clear glass, with a thin coating of ruby. This exceptional method of manufacture was rendered necessary, because a sheet of glass, of ruby throughout, would appear black even in the strongest light. The colour of ruby glass is due to the addition of copper oxide to clear glass, but owing to imperfections in production, the ruby glass of early times was very streaky in character, a circumstance which rendered it more suitable for artistic effects.

Probably the most remarkable variety among the colours of early glass is the wonderful blue, which, in its deeper shades, resembled the sapphire. This was largely used, as was also ruby, for the groundwork of early paintings, the former, however, being employed more frequently.

Deep blue glass owed its colour to oxide of cobalt; its wonderful quality being probably due to the presence of arsenic, an impurity frequently met with in cobalt ores. In its lighter shades, this blue occurs somewhat rarely, and then usually only in draperies.

Turquoise blue also occurs, though not frequently; it was formed from copper, and was most often used in foliage-work and in draperies. The early greens varied very considerably in tone, from a bright emerald to a dull olive, the former tint being formed from copper, the latter from iron. Purple-brown occurred with very considerable variations in depth, and was formed from manganese,

either alone or in combination with iron ; in its darker shades it occurred in draperies, whilst in its paler, it formed the somewhat unsatisfactory flesh-tint prevalent in early times. Yellow, which was derived from iron, was rather brassy in quality ; it was used in foliage, borders, and in personal ornaments.

The most marked feature of early glass-work was the vast amount of lead employed in the construction of the painted windows, a circumstance, as previously mentioned, due to the fact that each colour required a separate piece of glass for its representation ; but though such was the case, the presence of so much lead-work is scarcely noticeable, since the early artist was accustomed to throw the main lines of his design into the leads, which thus gave strength and character to the picture. Now although as many as sixty separate pieces of glass sometimes occur within a square foot of border, so cleverly arranged is the leading, that at a short distance it is quite unnoticeable, and simply serves to emphasize the pattern.

It is to be borne in mind that the leads, in use in early times for the purpose of bringing the various pieces of glass together, were very narrow, being as a rule not more than  $\frac{3}{16}$  of an inch in width and in the case of leads used in heraldic panels very narrow indeed, and very different in this respect from the leads in use up till within a comparatively recent date.

So long ago as 1847, Winston, whose work, "Hints on Glass Painting," was the first serious effort in this country to treat of early painted glass, divided the subject into three main groups, following in this respect the divisions adopted by Rickman, a Liverpool architect, in his "Gothic Architecture".

If Winston's classification is accepted, based upon the periods into which Gothic architecture is divisible, ancient glass must be arranged as follows :—

Early English	. . . . .	1200-1280
Decorated	. . . . .	1280-1380
Perpendicular	. . . . .	1380-1500

This method of grouping glass is not only somewhat insular, but takes no cognizance of those remains, executed prior to A.D. 1200, after a classical model, which have survived to our times, and which will be considered at greater length in the appropriate section.

A more convenient and sufficiently correct division is that in which glass is grouped according to its presumed date of origin and style of decoration, thus :—



## 6 THE ANCIENT PAINTED GLASS IN ENGLAND

Twelfth century	.	Byzantine
Thirteenth century	.	Early Gothic
Fourteenth century	.	Middle Gothic or Decorated
Fifteenth century	.	Late Gothic or Perpendicular

This method of classification, whilst being more convenient, is approximately correct; for in design there is a certain amount of overlapping in styles, one locality practising a style somewhat in advance of that in vogue in other places in its vicinity, and this may account for our occasionally finding, as at Gloucester, glass, anterior in general design, to the architectural character of the window accommodating it.

In any work attempting to describe the successive changes which have occurred, both in the design and execution of ancient painted glass, the writer is of necessity compelled to base his observations in the main upon the results of researches in ecclesiastical glass, since in England, at least, but little of the secular work now remains, although in bygone ages it adorned the royal palaces, the residences of the nobles, and the mediæval halls. Where it is possible to compare the earliest glass in our churches with contemporary examples in France, the similarity in style is most notable, and it is not at all improbable that all the earliest examples, now to be seen in our English fanes, were executed by French artists.

Adopting then a chronological classification, the consideration of the glass of XII century will form the subject of chapter II.

## CHAPTER II

### TWELFTH-CENTURY GLASS

NO one who has studied Westlake's work on painted glass can have failed to be impressed by the forcible arguments he employs to prove that an important school of glass painting existed in France, in the vicinity of Chartres, in XII century; the very close relationship which exists between the glass of this period preserved in France and that which is extant in England, argues conclusively a common origin. That no small intercourse took place between the important glass centres of Chartres and Canterbury, must be apparent from the perusal of the following passage: "In July, 1176, the Dean of Chartres, with the members of his chapter, came to Canterbury. Their Bishop being dead, they came to beg that Becket's friend and counsellor, John, Archdeacon of Salisbury, might be permitted to occupy the vacant See."<sup>1</sup> Further evidence is afforded by the fact that one of the treaties between Henry II and Louis VII provided for Louis permitting the emigration to this country of one of his leading artists in painted glass.

In addition to the highly mosaic character of XII century glass, one other feature stands out in marked prominence, that is the stiff style of ornamentation, showing a wealth of detail, which bespeaks its classic origin. All the artistic works of this period are alike in their severity of execution, which may at once be appreciated by inspecting any ivories, enamels, or illuminations, the products of this age. One fact must, in particular, strike the attention of the observer, viz. the sombre grandeur of the deep, rich tones, characterizing the glass of XII and XIII centuries, a circumstance which must have rendered the churches of those early times extremely dark and gloomy, and may thus have ministered, in no small measure, to religious contemplation.

<sup>1</sup> Scott-Robertson, "The Crypt of Canterbury Cathedral," p. 36.

## 8 THE ANCIENT PAINTED GLASS IN ENGLAND

But few of the churches in England, during XII century, can originally have been provided with coloured glass windows; probably only the cathedrals and some of the greater abbeys would at this period be thus beautified; the number of churches in England, which contain examples of XII century glass *in situ*, is now exceedingly small.

That painted glass was evidently in more extensive use at this time on the continent, may be gathered from the fact of an interdict being issued A.D. 1134, forbidding the use of coloured glass in houses belonging to the Cistercian order.

It is possible to divide the figure windows of XII century into four groups, according to the disposition of the figures with which they are adorned, as follows: (1) Jesse windows; (2) Medallion windows; (3) Canopy windows; (4) Rose windows.

### JESSE WINDOWS

Probably no subject in early times enjoyed a greater measure of popularity than the Jesse window, the pictorial expression of the genealogy of Christ, as given both by St. Matthew and St. Luke; examples of this period, more or less complete, exist at Chartres and St. Denys, in France, and in addition there is also a kingly figure preserved in York Minster (Pl. I.).

The general plan of these windows is as follows: the recumbent figure of Jesse rests at the foot of the window, from whence proceeds a vine, containing, within oval spaces formed by its branches, seated figures of kings, the maternal ancestors of Christ, each of whom is accompanied, outside the branches, by two prophets, one on either side, bearing scrolls inscribed with their names, whilst surrounding the whole window is a broad coloured border, about one-sixth of the total width. The line of ancestors is terminated by the figure of the Holy Mother, above whom is that of Christ, represented as man, surrounded at this point by the terminal branches of the vine, bearing seven doves, which typify the seven gifts of the Holy Spirit (Is. XL 1, 2).

From Jesse's root behold a branch arise,  
Whose sacred flower with fragrance fills the skies,  
The Ethereal spirit o'er its leaves shall move,  
And on its top descends the mystic Dove.

—Pope's "Messiah".

The earliest Jesse windows are those at Chartres and St. Denys,

*circa* 1145, the fragment at York, which is somewhat more developed in style, being *circa* 1170.

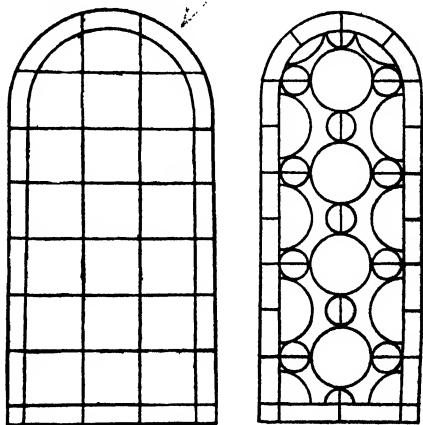
Speaking in general terms of these windows, the backgrounds are deep blue, the stem of the vine and its branches are white, whilst the leaves, which are variously coloured red, yellow, white, and green, are treated in a purely conventional manner. The regal and other figures are clothed in flowing robes and mantles, the latter being usually fastened upon the left shoulder, green, red, and purple being the prevailing tones for the garments, whilst the shoes, girdles, and bracelets are usually of gold, as of course are also the crowns.

The number of ancestors represented varies according to the height of the containing window; the window at Chartres, which is complete, displays seven central figures. This window is situated in the west end of the church, which appears to have been the original position for these subjects, whilst at the east end a "Doom" would doubtless occur.

#### MEDALLION WINDOWS

Of the picture windows of XII century, as is indeed true of the succeeding period, medallion windows appear to have been a very favourite form of decoration.

These windows contain a varying number of panels, circular or rectangular in outline, set upon a background of rich glass, decorated with scroll-work of a convoluted, intertwined, and foliate character. Each medallion is placed within a framework of massive iron, and held in position there by means of strong wedges. The iron framework gives marked emphasis to the design; excellent examples



FIGS. 1, 2.—XII century ironwork.

may be seen at Canterbury Cathedral, the ironwork of which, even in early times, excited the admiration of William of Malmesbury: *Nihil tale possit in Anglia videri*, etc. (Pls. IV. V. VI. VII.).

The subjects, in medallion windows, were usually arranged in groups of three, across the light, and often consisted of two types

from the Old Testament, in conjunction with one from the New, the latter having the central position. We may look upon such medallion windows as constituting a form of "*Biblia Pauperum*," and as such served the purpose of pictorial examples from the Scriptures, as an aid to religious instruction, which, in the absence of the ability of the vast majority of the people to read, formed an invaluable adjunct to spiritual and intellectual improvement.

In medallion windows the drawing of the figures, of which there are seldom more than eight in each panel, is of course very stiff in character and of the Byzantine mode ; all are represented upon one plane, almost invariably upon a background of blue, though ruby also sometimes occurs ; the architectural surroundings are of the simplest nature, usually consisting of round arches set upon slender columns.

Where the background of the medallions is blue, that of the containing scrollwork is of ruby and vice versa ; exceptionally a medallion may be surrounded with a border of another colour, though this, indeed, is an unusual feature.

These windows were almost invariably placed in the lower parts of the church, near to the eye of the spectator, since the smallness of the pieces of glass and the large amount of leadwork must have inevitably led to confusion, if placed far from the ground, and thus rendered the subjects unintelligible.

They were entirely surrounded by broad borders, whose width was usually one-sixth of that of the entire window.

It was no doubt the contemplation of these medallion windows which inspired those lines of Milton :—

And storied windows richly dight  
Casting a dim religious light.

The only examples of medallion windows of XII century in England, are to be seen in the choir of Canterbury Cathedral, in York Minster, in Lincoln Cathedral, in the chancel of Dorchester Abbey, and in the churches of Lanchester, co. Durham, St. Denys, York, Wilton, Wilts, and Rivenhall, Essex, though the two latter only accommodate glass imported from abroad, that in Rivenhall church, as recently as 1865 (Pls. IV. V.).

An interesting manuscript volume, dating from XIII century, exists in the library of Eton College, in which a number of examples of medallions are portrayed ; they appear to be the drawings of some mediæval glass painter (Pl. XI.).



TWELFTH CENTURY CLERESTORY FIGURE, NOW IN SOUTH-WEST



## CANOPY WINDOWS

These generally consist of one or two figures, the latter placed one above another, each under a canopy, which figures are represented as either standing or seated, the latter position being the more usual. It is interesting to compare, with the design of these canopied figures, the reverses of the contemporary great seals of England, e.g. that of Richard I of 1189-97.

Canopy figures, which are usually of some size, are almost always placed in the clerestory lights, forming as it were a portrait gallery of prophets, apostles, and kings, the backgrounds of which figures, in England at least, are invariably blue, whilst the canopies are of the simplest round arched or trefoil varieties, the entire window being surrounded with a richly designed border.

Canterbury Cathedral is the only place where any number of such canopied figures can be studied. These figures, originally placed in the clerestory, are now disposed in the great west window of the nave and in the south window of the south-west transept; they formed a genealogical tree of Christ, and originally numbered eighty-four, being accommodated in forty-two of the clerestory lights of the choir. They depicted Christ's ancestors from God the Father, through Adam, terminating with the Holy Mother; of these, alas, but thirty-four figures now survive, in a more or less mutilated state (Pl. II.).

## ROSE WINDOWS

There is one other variety of figure window of this period, viz. the wheel or rose window, of which an example occurs in the north-east transept of Canterbury Cathedral, which will be considered more fully when the glass of that place is discussed. As mentioned before, all these early windows were surrounded by a broad border, whose width was usually one-sixth of the window's total breadth. These borders, the ground colour of which was almost always blue, though ruby also occurs, were of extremely fine designs, a simple conventional foliate character, bespeaking their classic origin; they closely resemble in style the early capitals of Norman workmanship, such as occur at Canterbury, York, and elsewhere (Pl. I.).

The edge of the border next to the glass is usually of pearled glass, either yellow, blue, or green, whilst the other edge is separated from the stonework by a band of clear glass.



## 12 THE ANCIENT PAINTED GLASS IN ENGLAND

In addition to the various figure windows above described, no doubt other work would be produced in clear glass, either painted with foliage work of the simplest possible character, or merely leaded up in purely ornamental patterns, devoid of painted work, though perchance relieved here and there with colour; little however has survived the passage of time, though an example, at Brabourne church, Kent, gives us a clue to the nature of such work executed during this period; whilst at Salisbury Cathedral corresponding glass of XIII century is also extant (Pl. XIV.).

The various varieties of coloured glass in use at this period, and their modes of production, have already been discussed, and save that the blue of XII century possesses that indefinable quality we may term azure, and which we meet with in manuscripts of this time, the other colours are common both to this and the succeeding period.

The painted work of this century is executed in firm, bold lines of opaque *enamel-brown*, which appears black, when viewed by transmitted light, but almost red, when seen by reflected light. In addition to the detail indicated by the use of bold lines of *enamel-brown*, laid on, in no stinting or uncertain manner, the amount of light passing through the glass was further reduced and modified by means of smear shading, produced by the application of a thin coating or wash of diluted pigment, and where this proved insufficient for the purpose of bringing about the necessary effect, the early artist did not hesitate to apply a further smear of paint upon the outer side of the glass. The foliate work of this period, as may be seen at York and Canterbury, was peculiarly successful, and it would appear, according to Browne, the historian of York Minster, that it represented the *Herba Benedicta*, or water avens; be this as it may, it proved very successful and admirably adapted for borders and for filling in the interstices of medallion windows, being seen, perhaps at its best, in the clerestory lights of the choir aisles of Canterbury Cathedral.

Now in regard to the representation of the human form in these XII century windows, the face is a fine oval executed after a classical model, the chin is rounded, the mouth small but firm, the nose, which is a prominent feature, is continued upwards to form the eyebrows, which are well marked; whilst the eye, which is widely open and of large size, has a somewhat staring expression, the pupil alone being indicated (Pl. II.). The hair is usually well

defined in close, short, curling locks, symmetrical in arrangement, as also is the case with the beard; the drawing of the hands and feet is, however, but poorly executed, the former presenting the appearance of rakes. The figures themselves are too tall, and are at the same time too slim, the lower part of the body being too long in proportion to the upper. The draperies are indicated by stiff, straight lines, full of small folds, and so closely applied to the form as to show the outline of the limbs beneath; indeed they may be said to "hang dependent and adherent cling".

The costume, worn by a figure of this early date, usually consists of a long close-fitting garment, having sleeves, which reach to the wrist, whilst its lower edge extends down as far as the ankles; as the century advances this garment became shorter and then only reached as far as the knees. Over this robe is worn a loose, flowing cloak or toga, which is usually depicted as being fastened upon the left shoulder with a brooch, thus leaving the right arm free. Not infrequently the figures wear belts through which the robe is caught up, whilst upon the feet are worn boots, and often in addition coloured stockings.

Military figures are depicted as wearing the coif of mail and the hauberk, the latter extending beyond the elbow and to just above the knee, whilst beneath it was worn a linen tunic, the defence of the head consisting of the conical helmet. These figures are usually armed with a long double-edged sword, a spear, or a Danish axe, whilst they carried in addition a long kite-shaped shield, which became shorter at the close of the period.

The inscriptions, which are in Lombardic characters, are executed upon yellow or white glass, which, having been completely painted over with *enamel-brown*, has had the letters indicated thereon by removing the pigment whilst still moist with the butt end of the brush. This method of writing is also employed in the case of the labels bearing the names of the persons portrayed, such as occur behind the figures in the clerestory windows at Canterbury Cathedral (Pl. II.).

## CHAPTER III

### THIRTEENTH-CENTURY GLASS OR EARLY GOTHIC

IT is a matter of considerable difficulty to allocate any given specimen of early glass, executed at the end of XII or the beginning of the succeeding century, to either period, and to say definitely that it belongs to one or other date.

The art of glass painting in any locality is either in a state of advance or retardment, according or not as the local workers have absorbed and are practising views current in the surrounding districts. We must not expect a style therefore to progress *per saltum*, from that which obtained previously; art is a gradually progressing force, and thus as the one century merges insensibly into the other, so at this early period does the method of glass painting pass *æquo pede* into that which follows. The changes which occurred at the end of XII century and at the beginning of XIII were therefore those of a maturing art, rather than the adoption of a new style.

In the previous chapter we remarked upon the stiffness and angularity of the figures, upon the straight lines indicating the detail in costumes, and upon the marked conventionality of the foliage; all of these underwent some degree of development, the figures becoming more natural, and the lines in the draperies more flowing, whilst the character of the conventional foliage shows already a groping after that naturalistic treatment, which attained to such happy pre-eminence and perfection in the succeeding Decorated style.

As in the preceding century, so in XIII, we may divide the figure windows, as follows: (1) Jesse windows; (2) Medallion windows; (3) Figure windows; (4) Rose windows.

During this period we find, in addition, the employment, on a large scale, of *grisaille*, i.e. clear glass painted with foliate work upon a cross-hatched background, a method of painting which not

only insured increased light, but in addition economy in production, a matter of no little moment.

"In Henry III's reign the records of glazing became numerous. The coloured glass which the king ordered for St. John's Chapel in the Tower was no doubt of the favourite pattern for the Early English lancet windows, and consisted of medallions containing sacred subjects, painted with all the minute detail of an illumination, set one above another and united by delicate scroll-work.

"In the Queen's Chamber at Windsor, Henry ordered a glass-window, with the 'root' or stem of Jesse, to be put in the gable," whilst "at Northampton Castle the glass was to represent the story of Dives and Lazarus".

"Henry was also fond of the 'oriel-window,' and ordered 'oriels' to be inserted in Kenilworth and Hereford Castles."<sup>1</sup>

#### JESSE WINDOWS

In regard to the figure windows, we will first consider the Jesse windows, of which portions of but four remain, viz. those in Westwell church, Salisbury Cathedral, Lincoln Cathedral, and that in the Victoria and Albert Museum.

The fragment at Westwell, Kent, which is situated in the central lancet window of the chancel, was formerly flanked by two quarry lights in *grisaille*, relieved with colour. The window, which now consists of only the two upper panels, originally contained four figures; the lower portion of the window, however, was destroyed by a storm a few years subsequent to 1797. It now contains seated figures of the Holy Mother, above whom is God the Son, and at the apex of the window the Holy Ghost, in the form of a dove. Each figure is placed upon blue glass, enclosed within the branches of a vine, spreading over a ruby background, upon which are attendant standing figures of prophets bearing scrolls. The vine leaves are represented as either trefoils or cinquefoils and the grapes are also indicated. The missing figures would be no doubt Jesse and David, the former of course being recumbent at the foot of the window (Pls. X.-XII.).

The fragments of a Jesse tree on a ruby ground, in the central light of the west window of Salisbury Cathedral, are in style not unlike the Westwell panels, though more spread in design, but

<sup>1</sup> Mary Bateson, "Medieval England," p. 151.

here angels as well as prophets occurred as attendants upon the main figures.

### MEDALLION WINDOWS

The medallion windows of this period show a marked advance upon the style of those which we reviewed in the preceding

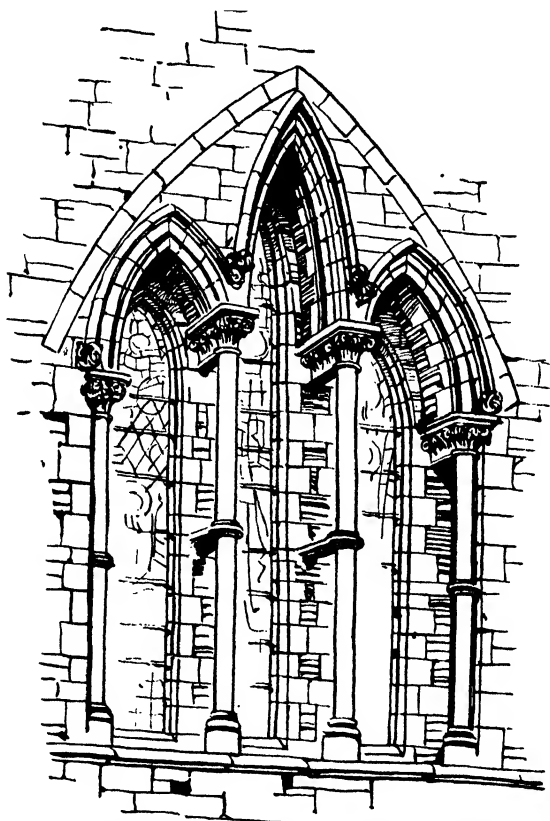
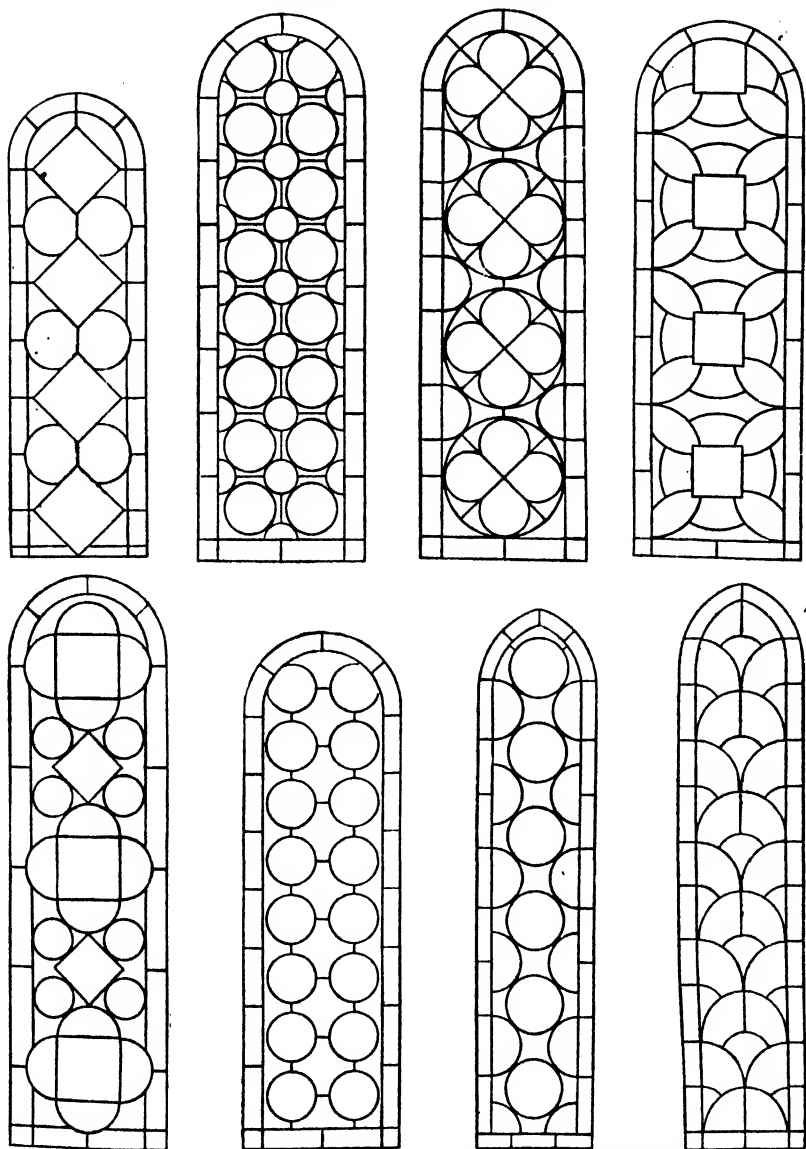


FIG. 3.—Triple lancets, early Gothic, St. Mary's, Shrewsbury.

chapter. This form of glazing evidently became exceedingly popular, and numbers of such medallions, both at Canterbury and Lincoln, survive to show us how eminently successful they were as a means of ecclesiastical adornment. One marked change is to be observed in regard to the shape of the panels, which, up till this time, had been either square or circular; we now find the iron work of the windows bent into a variety of designs, and the glazing

panels, as a matter of course, closely followed the outline of the



FIGS. 4-II.—XIII century iron work in Canterbury Cathedral.

spaces so formed, though here, as in the preceding period, the background of the medallions is usually coloured blue. About the

middle of the century we begin to meet with the practice of diapering the backgrounds with scroll patterns; this effect was produced by removing the thin moist layer of enamel-brown with the butt end of the brush, an excellent example of which may be seen in the fourth window, upon the north side, of the Trinity Chapel at Canterbury Cathedral. This diapering of glass was a still further effort on the part of the artist to modify and subdue the amount of light passing through the glass, and thus mellow its effect (Pl. VII.).

An increasing number of figures are now introduced into the compositions, whilst a marked improvement is observable, both in their grouping and more subdued action, as also in the expression of countenance and in the nature of the folds present in their robes, which tend to become flowing in character.

As the century advanced, the arrangement of types and antitypes, which had hitherto enjoyed so considerable a vogue, was gradually abandoned, at least in this country, and was succeeded by the representations of a consecutive series of events, taken from the Life of Christ or from that of some well-known saint. Glass, illustrative of this change, is to be seen in windows both at Lincoln and at Canterbury, particularly at the latter place, where a series, in the Trinity



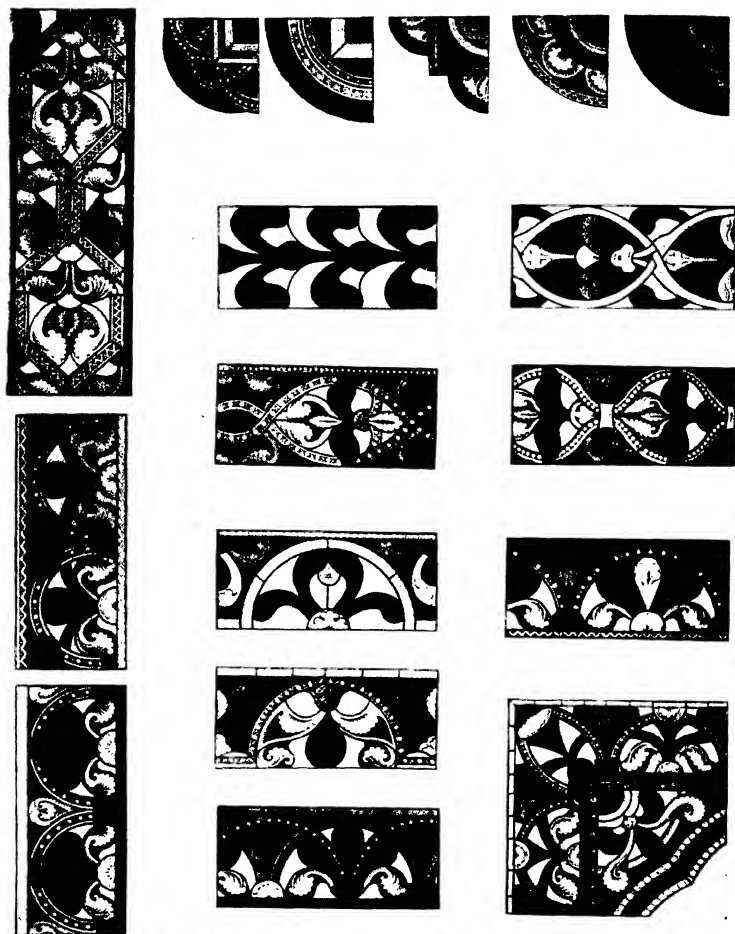
FIG. 12.—XIII century medallion at Salisbury Cathedral.

Chapel, six in number, are more or less filled with ancient glass, depicting miracles performed at the tomb or shrine of St. Thomas. In regard to the medallion windows of early XIII century, the manuscript volume, preserved in the library of Eton College as previously mentioned, shows us a series of types and antitypes such as existed at Worcester, Peterborough, and Canterbury, and this manuscript, no doubt a series of designs for medallion windows, was the work

of some artist in painted glass of about the middle of XIII century (Pl. XI.).

The spaces between the medallions at Canterbury Cathedral are filled in with elaborate scroll-work, the leaves being either trefoils or cinquefoils, showing in some instances a marked tendency towards naturalistic treatment. These scrolls are usually represented in

EARLY BORDERS AND DETAILS, YORK MINSTER







white, with blue, yellow, green, and other coloured leaves, upon a ruby background ; whilst, in addition to the flowing scrolls, lesser circles of foliate design are frequently introduced, with most happy effect (Pls. VI. VII.).

‘ In regard to the backgrounds or interstices of these windows, it is curious to remark upon the following facts in reference to XIII century medallion windows at Bourges, Canterbury, and Chartres. Among those at Canterbury all the windows, save one, are adorned with scroll-work of charming character, the exception to this rule being the fifth window on the north side of the Trinity Chapel, the background of which is of geometrical diaper. On the other hand, at Chartres, only four large windows out of twenty-seven contain scroll-work, the remainder all having diaper-work, whilst at Bourges Cathedral, twenty-two examples of diapered backgrounds occur in the choir alone.

The medallions themselves frequently have borders of elaborate design both pearly and foliate in character, and the architectural details represented within are still extremely simple, being but a slight development from the antecedent period.

#### FIGURE WINDOWS

The single figure windows of this century vary considerably according to whether they are early or late, the former following, as at Lincoln, the preceding stiff style, the latter attaining, both in execution and design, to the work which followed in the early part of the Decorated period.

Numerous early XIII century figures are to be seen in the east windows of the north and south choir aisles at Lincoln Cathedral, being those of saints and kings. Amongst others represented are St. Jude and St. Barnabas named upon scrolls bisected by the figures, which are placed within elongated quatrefoils. These figures, which in their stiffness of style much resemble the clerestory figures at Canterbury and are labelled in a similar manner, are of the early years of XIII century.

Of the latter part of the century, a typical example is to be seen at Stanton Harcourt, where a figure of St. James is represented, bearing a scroll inscribed with his name, under a trefoil arch, the whole being placed upon a simple cross-hatched grisaille background. The figure is poised with the body slightly bent backwards, and its

treatment already suggests the manner of the succeeding style (Pl. XII.).

### ROSE WINDOWS

In regard to this class of window, remains of two examples exist, namely: two lights depicting standing ecclesiastics, now inserted in the western triplet at Salisbury Cathedral, whilst a notable specimen occurs in the north transept of Lincoln Cathedral, which latter will be reviewed under its proper section.

Throughout XIII century, red-brown glass was almost invariably used for the face, hands, and feet, the drawing of which stands midway between the styles of XII and XIV centuries.

In addition to the figure windows already described, there were produced in XIII century, pattern windows, of a geometrical character, called *grisaille*. These pattern windows were executed principally in white glass, on which was foliage-work, painted upon a cross-hatched background. The designs were arranged in several



FIG. 13.—XIII century capital, Berkeley Church, conventional foliage.

planes, those nearest the eye being superimposed upon those more remote; but little coloured glass was used in this class of work, and when introduced was generally used, either as a central ornament or in the strap work. An important feature of the *grisaille* of XIII century, is the fact that the foliage is confined within one geometrical figure,

and does not, as is the case in the corresponding glass of the succeeding century, wander at will over the entire window, though a notable exception to this rule occurs in the "Five Sisters" window, at York Minster (Pl. XIII.).

In the early part of this period the borders were usually wide and had a background of blue, more rarely of ruby, the scroll-work being represented in a more flowing manner than in the preceding period, at which time the stems were rather in the nature of fillets, connecting the leaf-work, through a succession of undulating loops. In the latter half of the century, the borders became narrower, the leaf-work often growing from a vertical stem, or round a straight branch about which it appears to twine; the leaf-work of which

borders in some cases tends to that naturalistic treatment which attained to such success in the Decorated period (Pl. VIII.).

Some of the windows of XIII century were entirely glazed with quarries within a border of coloured work, the quarries are almost square in shape, usually decorated with a rose or one of its derivatives, though leaf-work, partaking of the nature of fleur-de-lis, is also frequently employed. The backgrounds of these quarries are cross-hatched with fine lines, which, whilst subduing the light, did not produce any effect of muddiness, whilst the edges of the quarries are painted with a double outline, which with the adjacent quarries produces an interlaced pattern. With the intention of relieving what would otherwise have been a somewhat monotonous effect, the artist would occasionally introduce fan-shaped pieces of colour, most often ruby, as was the case in the lateral lights at Westwell, where spots of ruby were placed in vertical rows with a plain quarry between, the lower third of the quarries being cut away in order to provide the necessary space.

Concerning the glass of this period, Prof. Lethaby writes: "I am forced to say that the window of dyed glass is the most perfect art-form known. So anyone must feel who has watched the changing hues of the windows of Chartres, Bourges, or Rheims, through a summer's afternoon, from the hour when the shadows of the flying buttresses fall in great bands across the burning glass, to the twilight when they fade and hardly glimmer in the gloom of the vaults.

"Such windows were not depicted merely in transparent colours, as we are apt to think; but from the thickness, texture, and quality of the old glass it holds the sunlight, as it were, within it, so that the whole becomes a mosaic of coloured fire.

"The 'pitch' of the colour is the intensest conceivable, and stimulates the sensibilities like an exultant anthem. One feels that this dazzling mixture of blue and ruby was made use of by a deeper instinct than taste. Such windows seem to fulfil an active part in cathedral ritual—an incense of colour."<sup>1</sup>

<sup>1</sup> Lethaby's "Mediæval Art," p. 176.

## CHAPTER IV

### FOURTEENTH-CENTURY GLASS OR MID GOTHIC

**D**URING the greater part of the XIV century, the "Decorated" style of architecture was practised in England, a style which may be said to have become merged into that of the "Per-

pendicular" towards the end of the century. It is not within our province here to trace the evolution of the wide Decorated window, with its charming tracery work, geometrical or flowing, from the long narrow lancets of the preceding period ; it is sufficient to realize that the glass painter found in the new style a greater area for the display of his ability, and that he proved himself fully equal to the task.

A desire for more light, not only caused an increase in the size of the windows, but also led to the employment of glass of lighter tones for their glazing ; it thus comes to pass that the glass of this century possesses neither the rich hues of XIII, nor the masterly draughtsmanship exhibited upon the glass of XV century, since the painted work of this time is but slightly in advance of that which had hitherto been produced.

In addition to Jesse windows, for which this period is justly famous, the painted glass of XIV century may be readily divided into grisaille and figure windows according to whether figures are depicted or not, for in both cases the groundwork of the windows is very similar in design. The most marked feature in regard to the glass of this period,

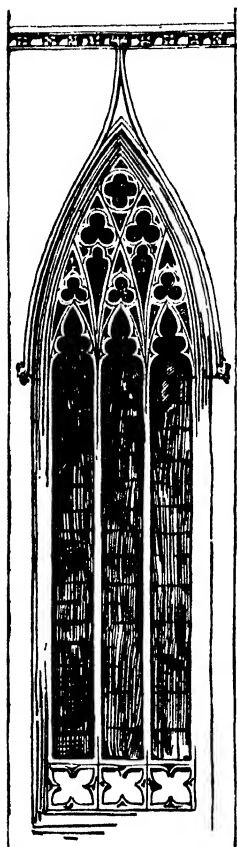


FIG. 14.—Geometrical tracery, Lichfield Cathedral, Mid Gothic.

is the naturalistic delineation of the leaf-work, for until this time

foliage had been treated in a conventional manner, particularly during XII century, the drawing of which clearly demonstrates its classic origin.

Already in the previous chapter we have had occasion to allude to the tendency shown, even then, towards the more natural delineation of leaves, the painting of which, in the opening years of XIV century, had advanced to a considerable degree of excellence.

The leaves of the ash, oak, sycamore, ivy, maple, hawthorn, vine, and other indigenous plants, are easily recognizable, not only in the borders, but also in the main lights, upon which the leaf-work, in curving scrolls, wanders at will over the entire window.

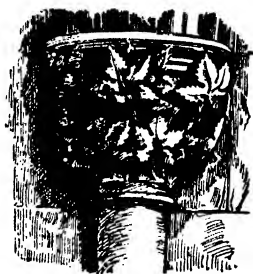


FIG. 15.—XIV century capital, Southwell Cathedral, showing natural foliage.

This foliage is frequently painted upon pieces of glass so shaped that the leadwork of the window produces a charming interlacing pattern, whilst the lozenge-shaped quarries, so popular at this time, have their edges so painted that, in conjunction with the adjacent quarries, they produce the effect of an intersecting or lattice pattern.

In the earlier glass of this period, the leaf-work was still somewhat conventional in character, as at Stanton St. John, where the cross-hatching of the background still survived; but as the style advanced so did the naturalistic treatment of the foliage-work improve, so that, quite early in XIV century, it attained to a high degree of excellence.

Superimposed upon scrolls of trailing foliage, we often meet with bands of coloured glass, producing figures of a geometrical character, which, unlike those of the previous style, do not limit the wanderings of the foliage, which twines unchecked over the entire window, attaining to its greatest perfection late in the period (Pl. XV.).

In these grisaille windows we often find a shield of arms at the upper part of the lower lights; coloured roundels decorated with ornamental work, animal masks, or human faces, frequently occurring below; whilst at the foot of the simple quarry lights of this period, we may have kneeling figures of donors, as at Water-Perry, Oxon.

Early in the period, though rarely, examples of cross-hatching occur; but this method, however, before long almost entirely dis-

appears though it was occasionally used, even till quite late, in the treatment of small ornaments.

### FIGURE WINDOWS

These usually consist of one or more belts of canopies, situated in the lower lights, beneath which are placed single figures or groups of figures, the former, if occurring in conjunction with the latter, being above. Some windows of this class contain groups of figures only, and are in fact subject windows, depicting some story, and as such are survivals of the medallion windows of the preceding periods (Pl. XVI.).

The lower part of figure windows may consist of ornamental work, or we may find shields of arms inserted upon grisaille or the figures of donors. The tracery lights, when they accommodate figures, usually contain those of Apostles, censing angels, or our Lord in Majesty, whilst the emblems of the Evangelists and saintly heads are of frequent occurrence. These subjects are usually represented within quatre-foils, the coloured backgrounds of which are not infrequently diapered, whilst the lesser lights often contain foliage-work, together with heraldic shields.

The canopy of this time, which is similar in design to what we meet with on contemporary coins, tombs, ivories, and brasses, is of an elaborate character, and is remarkable, not only for its extreme tallness, but also for the flatness of the gables which are high and straight. These canopies are usually executed in white and yellow glass, particularly the gables, which are almost invariably treated in pot-metal yellow, whilst variously coloured glass was introduced into the upper parts. The high spires and pinnacles, which are much crocketed and end in elaborate finials, are often executed in green, blue, or red glass; the figure beneath being much over-weighted by the mass of work which towers above. The background is usually in marked contrast with the figure depicted against it, blue, red, and green being the colours most frequently employed, usually diapered with rich patterns.

The effect of the glass of this period is quite gay, bright, and lively, a marked change from the sombre grandeur of the antecedent style, whilst a considerable difference is also to be observed in the drawing of both the faces and figures. The faces, at least in the earlier part of the century, were represented upon pinkish glass,

though white glass, on which the hair was stained yellow, replaced the previous method as the century advanced, the details thereon being executed in finely drawn lines. The faces are oval, the chins small, the foreheads broad and low, the eyebrows are well arched, the eyes in the earlier examples are represented by a single dot, though the expression of the eye has become more natural, and later the iris is shown. The mouth is well drawn, both lips being indicated as the style advances; the hair both of the head and beard is represented in flowing strands. The figures are better proportioned than hitherto, being neither too tall nor too thin; the attitude is, however, frequently exaggerated, the figures being represented as swaying slightly backwards, the weight appearing to rest upon one leg. The draperies are full and flowing, the detail thereon being shown by a few bold lines, finely drawn, the surfaces not being split up into numerous small folds as was previously the case.

During the earlier portion of the century, the inscriptions are given in Lombardic lettering; as the period draws to a close, we find the employment of black-letter characters, which rapidly ousted the earlier alphabet.

#### JESSE WINDOWS

The Jesse window, of this period, was not only the most popular, but was at the same time the most successful method of glazing employed during XIV century; the design being no longer confined within a single narrow lancet, became broad and free in character, and was carried out over all the lower lights. At the base of these windows rests the figure of Jesse, whose form, intersected by the mullions, usually occupies the lower part of the three central lights, from whence the vine spreads its branches throughout the window. The kingly figures usually stand within oval loops of the vine, upon backgrounds whose colour is in contrast with the adjacent glass, being red within blue or vice versa. At Wells, each figure is represented standing beneath a canopy, whilst at Mancetter, the figures are enmeshed within the entwining branches of the vine. In addition to these kingly ancestors of Christ, attendant patriarchs, prophets, and saints occur, whose figures are placed in the lateral lights. The leaves of the vine are naturally drawn, and are usually depicted in green; the stem is of white or yellow glass, whilst the grapes are coloured blue, white, or green.

Each light of a Jesse window of this period is enclosed within a



coloured border, usually adorned with leaves and circular flowers, whilst the tracery lights not infrequently portray the Doom. Examples of XIV century Jesse windows are to be seen at Shrewsbury, Selby, Ludlow, Bristol, Wells, Mancetter, and elsewhere.

The borders of XIV century may be divided into two classes, according to whether leaf-work is the outstanding feature, or whether on the other hand heraldic charges are more in evidence, this latter being a very popular and effective method of adornment.

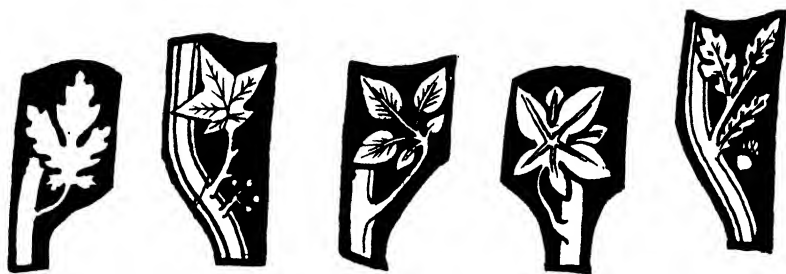
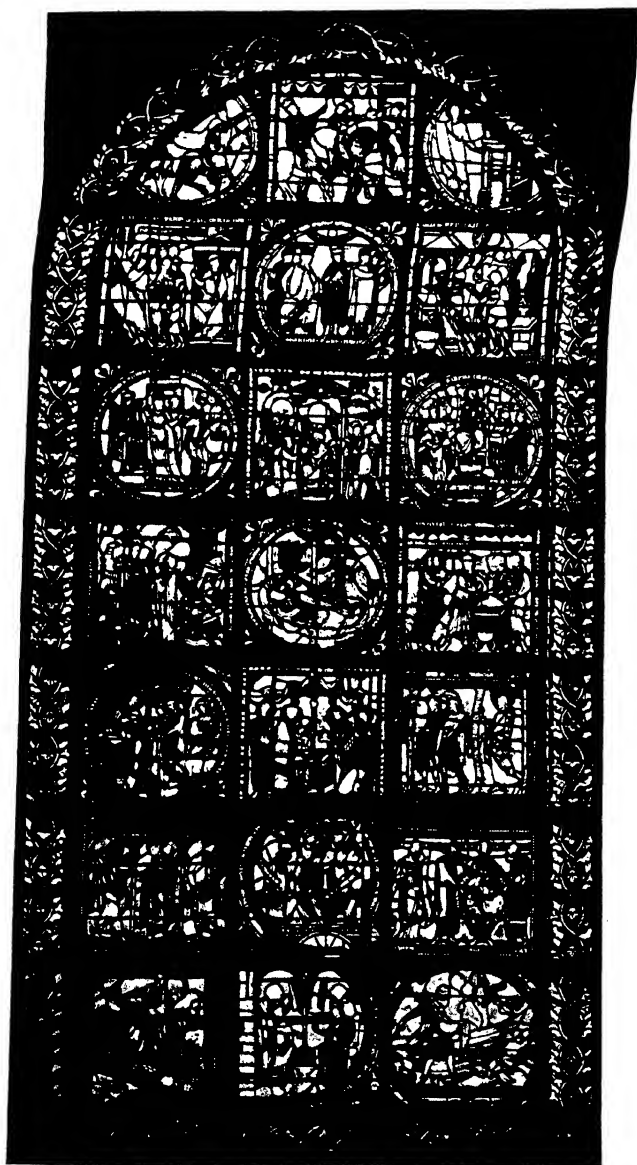


FIG. 16.—XIV century borders from Exeter Cathedral showing natural leaf-work.

The leafy borders are very happy in design, and generally have depicted upon them leaves, similar to those upon the grisaille lights, which they surround; among other varieties, vine, oak, ash, maple, hawthorn, sycamore, and ivy leaves occur, which leaf-work is usually depicted upon a red or blue background, with the leaves facing alternately inwards and outwards; in some cases, however, the leaves face only one way, either inwards or outwards. In addition to leaves, we occasionally find the introduction of birds, squirrels, or apes, within the branches, whilst angels playing upon musical instruments may also appear. The heraldic borders usually have as a background the same colour as the tincture of the shield, upon which the charge occurs, such as red when the lions of England are depicted, or blue with the fleurs-de-lis.

Among other heraldic devices we find the following: lion-masks; lions passant guardant, England; fleurs-de-lis, France; eagles displayed, the Emperor; crowns, St. Edmund; chalices, Galicia; lions rampant, Leon; castles, Castile,—which are used either alone, or in various combinations. In the border of the central light of the de Dene window in the nave of York Minster are figures wearing heraldic surcoats.

The heraldic charges or badges of the donor of the window are not



SECOND WINDOW OF NORTH CHOIR AISLE,  
CANTERBURY CATHEDRAL.



infrequently placed in borders, e.g. at Kingsdown, Farleigh-Hungerford, Stamford, Aldwinkle St. Peter, and elsewhere, whilst in addition to or in place of these, letters beneath crowns, the initials of the donor, are of frequent occurrence.

The quarries of this period are usually square in shape, and are decorated with the rose or its derivatives; they differ however from those of the preceding period in that they are not cross-hatched, though they still have their edges surrounded with a double border, which, in conjunction with the work on the surrounding glass, produces the interlaced patterns to which allusion has already been made.

The glass of this period is lighter and brighter than that employed hitherto; the ruby, however, still remained very streaky, and it was not until about 1340 that it assumed a flatter and more uniform character, the blue glass became lighter, whilst the green, which is usually very rich and warm, became increasingly used, particularly in backgrounds.

The painted work of XIV century is carried out in finely drawn lines, smear shading continuing to be used to modify the passage of light; stipple shading also coming into use *circa* 1380.

The white glass of this period was of a sea-green tone, and took a fine yellow tint when painted with silver stain and appropriately fired, which practice appears to have come into vogue about the year 1305, yellow pot-metal glass which was very rich and brassy being much used in canopy work.

In regard to the discovery of silver staining, this was probably due to an accident, perchance a silver coin or button coming in contact with the glass whilst in the furnace. The staining is quite superficial, a mere film of glass being affected, whilst the intensity of the colour varies from a lemon yellow to a rich orange, according to the nature of the glass employed and the temperature of the furnace, a greenish tinge being due to faulty firing. It is probable that the de Dene window at York Minster, 1306, is one of the earliest windows to show the use of this new method in glass painting.

The finest examples of glass of XIV century are to be seen at Exeter, Gloucester, Merton College, Norbury, Derbyshire, Tewkesbury, Wells, and at the Minster and other churches at York.

## CHAPTER V

### FIFTEENTH-CENTURY GLASS OR LATE GOTHIC

THE closing years of XIV century witnessed a considerable alteration in the method of glass painting, a change which only reached its full development about the year 1400. This change, which followed closely on the heels of the transition from the Decorated to the Perpendicular style of architecture, marked a considerable advance upon the work of the preceding period.

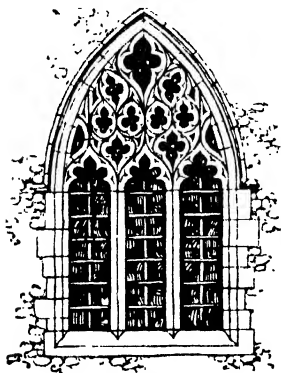


FIG. 17.—Late XIV century window, transition from Mid to Late Gothic.

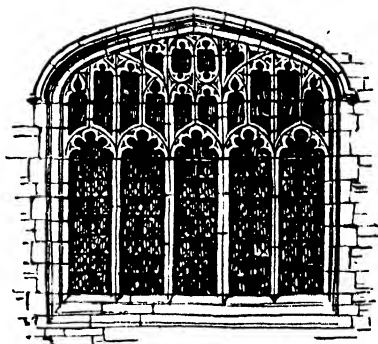


FIG. 18.—Late Gothic window end of XV century.

The great tendency in the work of this century was towards increased light and a greater perfection in the methods of pictorial effect; in fact the work of the glazier here became subsidiary to that of the artist, this being in marked contrast to what was the case in the earlier periods, when the glazing of a window was rather the first thought. The result of this was that much difficulty was found in the adequate disposition of the lead lines which now tend to break up, rather than to enforce the design of the window.

Just as in the previous periods, we may divide windows according

to their method of decoration, thus: (1) Jesse windows; (2) Figure windows; (3) Subject windows; (4) Quarry windows.

### JESSE WINDOWS

The Jesse windows of XV century commence, as was previously the case, with a recumbent figure of Jesse, which usually occupies the three lower central lights, from whence the vine spreads abroad over the entire window. The various figures, who hold descriptive scrolls, are placed within circular, oval, or long hexagonal spaces, upon coloured grounds, either ruby or blue, these being in contrast to the backgrounds of the glazing panels which frequently alternate in colour. The vine covers all the lower lights, the stem being treated in white, whilst the leaves and grapes are in variously coloured glass.

In the later examples of this period, the foliage becomes conventional in character, and upon the branches stand kingly figures flanked on either side by demi-figures nestling within the leaves (Pl. XXIX.).



FIG. 19.—XV century capital, showing conventional foliage.

### FIGURE WINDOWS

These were employed most frequently for church decoration during XV century. The figures, which were often of considerable size, were placed beneath elaborate canopies, the designs of which closely resemble the tabernacle work of the period, being much larger than the figures they enshrine, and whose fronts, usually three-sided, project well in advance of the figure beneath.

The canopies, which consist of white glass, have their architectural features outlined in enamel brown, tinted here and there with silver stain, whilst the upper parts, within the cusps of the stonework, have a backing of colour, in marked contrast to that which forms the background of the subjacent figures. The introduction of figures standing within niches in the shafts of the canopies is characteristic of glass produced at York.

The background of the niche beneath is again in contrast to the robes of the figure in front of it, being usually either blue or red, decorated with a foliate design or with rich diaper work.

The only form of figure work to omit the canopy, is that which

depicts the Crucifixion, such as usually occupies a three light east window, in which the attendant *Rood* figures of the Holy Mother and St. John the Divine are represented standing upon architectural brackets, or upon quarry backgrounds.

#### SUBJECT WINDOWS

These usually depict a series of incidents from the Life of Christ or some saint, painted on panels of small size, beneath low canopies, the subjects being separated vertically by the mullions, and horizontally, in the absence of canopies, by inscriptions descriptive of the subjects represented.

The backgrounds, which are usually of red or blue, alternate and are frequently diapered with foliate patterns.

#### QUARRY WINDOWS

This form of glazing was often employed for the lateral windows of a church, in the absence of any richer form of decoration, and will be found considered at greater length in the succeeding chapter.

The tracery lights of this period formed an important part of the Perpendicular window and were usually filled with saints, seraphim, choirs of angels, angels holding passion emblems or heraldic shields placed beneath canopies or with armorial shields, the lesser lights being adorned with foliate work. At the same period roundels in yellow stain painted with saints and emblems found a frequent employment.

The borders of XV century followed the lines of the antecedent style, being narrow, usually having a background of red and blue or of either colour alone, lozenges, crowns surmounting monograms or leaf-work wound about a straight stem, being very frequently employed.

The glass used in windows of XV century became light in colour, lively and soft, the general effect being mellow and silvery, and as much white glass was employed, which glass took the silver staining well, this led to the windows becoming very bright. The ruby glass, as the period advanced, became of a rich scarlet, whilst the blue became of a purplish tint.

In the early part of this century it was discovered that by means of abrading the red surface of ruby glass, the white substratum could be brought into view and thus rich jewelled work,

either in plain white, or white stained yellow, could be produced with charming results; following upon this, a coated blue glass was manufactured, which was, like the ruby, abraded for the purpose of increasing its decorative effects.

In this period actual jewels were made, by attaching pieces of variously coloured glass to a sheet of white, by means of powdered glass, the whole being fired in the furnace and thus fixed in position: owing, however, to the varying power of expansion and contraction of the glass employed, most of these have become detached and thus few have remained intact to the present day.

The painted work of XV century is particularly delicate and refined in character, the work being highly finished. Smear shading, hitherto the main method of subduing light, now entirely gave place to the better process of *stipple* shading, a method which came into common use about 1400, whilst the naturalistic treatment of XIV century now gave way to a more conventional manner, which is particularly noticeable in the execution of ornamental details.

The figures of this period are posed in easy attitudes, their draperies being full and flowing, the material falling in large folds; where the mantle is coloured, the robe beneath is executed in white glass, often bordered with silver stain, and vice versa. The head and nimbus are almost always drawn upon a single piece of white glass, the hair being either of enamel brown alone, or brown enriched with silver stain.

The face is oval, the features being carefully drawn, the lines being delicate, whilst the shadows are stipple shaded; where necessary to ensure due depth, an additional layer of paint was placed upon the outer surface of the glass. The eyebrows are highly arched, the iris is represented, the pupil being shown as a single dot, whilst the mouth firmly drawn, shows both lips (Pl. XXIII.).

As regards costume, sacred figures are usually habited in long robes, together with full mantles clasped across the chest, which latter cover the greater part of the figures, whilst secular costumes vary according to the date of the glass, since fashions then, as now, were subject to considerable alteration.

The costume of females usually consisted of a close-fitting robe, with tight sleeves, long in the skirt, over which is a full mantle, the method of dressing the hair being carried out either in the "horned," "butterfly," or "pedimental" manner, whilst in the case of the



figures of donors, particularly of those late in the period, the use of mantles, emblazoned with heraldic charges, is a matter of frequent occurrence (Pl. XXVII.).

The male figures are habited in fur-lined gowns, reaching to the knee, which were divided half-way up and girt round the waist with a belt, from which may depend a gypcière, the hair is worn short till about 1450, after which date it becomes long, falling to the shoulders and cut straight across the forehead (Pl. XXIII.).

The figures of donors are generally represented in plate armour, the details of which vary according to the period, whilst late in the century the wearing of heraldic tabards became common.

The inscriptions are written in black-letter characters, the capitals sometimes being replaced by Lombardic letters.

## CHAPTER VI

### ENGLISH DOMESTIC GLASS

PRACTICALLY the only domestic glass which now remains to us are a few windows of XV century, since all the work prior to that date has, alas, perished. That such domestic glass must have existed even as early as XIII century is apparent from the records of the glazing carried out by the orders of Henry III at Windsor Castle and other Royal residences, though at that early period a considerable religious element, as we should have expected, entered into work destined for secular purposes, since we find the king ordering, among other items, a window depicting the *Radix Jesse*.

As time advanced, however, we find the glass losing its essentially ecclesiastical nature and partaking more of the character of the glass thus described in *Piers Plowman's* "Creed":—

Wyde Wyndowes y-wrought,  
Y-wryten ful thikke,  
Shynen with shapen sheldes,  
The shewen aboute,  
With merkes of Merchauntes  
Y-medeled betwene  
Mo than twentie and two  
Twyse y-noumbbred.

That domestic glass became even more secular is clear from the introduction into windows of profane incidents, such as are mentioned by Geoffrey Chaucer :—

And sooth to sayn, my chamber was  
Full well depainted, and with glass  
Were all the windows well y-glazed  
Full clear, and not an hole y-crazed,  
That to behold it was great joy:  
For wholly all the story of Troy  
Was in the glazing y-wrought thus,  
Of Hector, and of King Priamus;  
Of Achilles, and of King Laomedon,  
And eke of Medea, and of Jason;  
Of Paris, Helen, and of Levine.

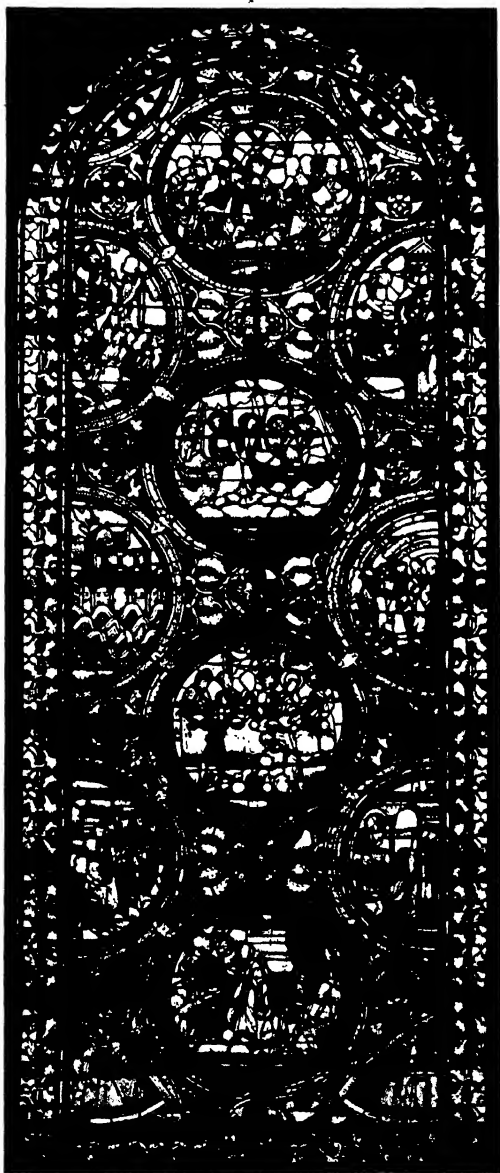
Coming now to the consideration of the domestic glass of XV century we find that the greater part of the glass consisted of quarries<sup>1</sup> both diamond shape and square, adorned with silver-stained work outlined with *enamel brown*, the designs upon which were usually of a floral or heraldic character, though monograms and rebuses were not infrequently employed. Figure work appears but rarely, though notable examples are to be seen at St. Mary's Hall, Coventry, Browne's Hospital, Stamford, and at Boston Guildhall.

Circles of glass, termed roundels, were a very popular form of



FIG. 20.—XV century roundels depicting the occupations of the months at Norbury Hall, Derbyshire.

<sup>1</sup> The origin of the term quarry may be found in the French *carrée*, though the following extract suggests the cross-bow bolt as the source from whence this word



THIRD WINDOW OF NORTH CHOIR AISLE,  
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adornment, inserted upon a quarry background, which roundels usually represented the occupations, appropriate to the various months of the year, and of these excellent examples may be seen at Norbury Hall, Derbyshire, Dewsbury Church, Lincoln Cathedral, Checkley church, Staffs., Colville Hall, Essex, the Mayor's parlour, Leicester, and St. Mary's Hall, Coventry; in addition to these, other roundels occur of this period depicting the signs of the Zodiac, as at St. Mary's, Shrewsbury and Odell, whilst it would appear that various incidents in the every-day life of the people also formed subjects for the glass painter's art, as this extract must prove.

"There is beside Nottingham an ancient house called Chilwell, in which house remayneth yet, as an auncient monument, in a great windowe of glass, the whole order of plantyng, prugning, stamping, and pressing of vines."<sup>1</sup>

The most popular style of glazing for the windows of the mediæval Halls was however of an heraldic character, by which means the various matrimonial alliances of the family could be readily set out, that all who ran might read. Admirable examples of such heraldic glass still exist at Ockwells Manor, Bray, at the Hall of John Halle, at Salisbury, and at Norbury Hall, Derbyshire.

How popular heraldic glass was, is apparent from these lines, where Shakespeare makes Bolingbroke say—

From my own windows torn my household coat,  
Razed out my impress, leaving me no sign,  
To show the world I am a gentleman.<sup>2</sup>

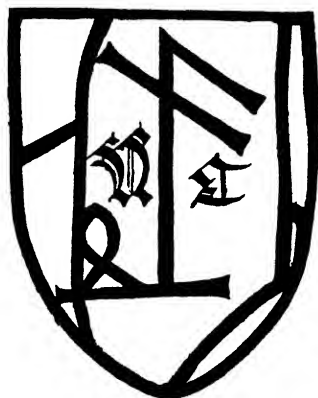


FIG. 21. — Merchant's mark of Nicholas Colick, in the author's collection.

In addition to truly heraldic glass, another very similar type of

comes. "But I do aduertise you to lyne your jacket vnder this fasshyon or maner. Bye you fyne skynnes of whyte lambe and blacke lambe. And let your skynner cut both ye sorts of the skynnes in smale peces triangle wyse, lyke half a quarell of a glass wyndowe. And then sewe togyther a whyte pece and a blacke, lyke a whole quarell of a glasse wyndowe: and so sewe vp togyther quarell wyse as moche as wyll lyne your jacket."—Andrew Borde's "Regyment" (c. 1557). ("The Babees' Book," etc., p. 247. Early English Text Society, 1868.)

<sup>1</sup> Barnaby Googe, "Four Bookes of Husbandry," 1578.

<sup>2</sup> "Richard II," Act III. sc. i.

glass found a considerable employment in the windows of the mediæval merchants; I refer to the use of "merchants' marks," which were usually depicted upon shields, though this was at a later date, 1605, declared illegal. Examples of these merchants' marks occur at Bristol, Monks Risborough, Newark, Norwich, Salisbury, Stamford, Taunton, etc., and in the author's collection.

At the latter end of XV and earlier part of XVI century, it was customary to insert openwork panels of lead, shaped as quarries in the quarry lights, in order to provide for the due ventilation of the room; of these examples are to be seen at Warwick Castle and at Hampton Court, whilst an excellent specimen occurs in the collection of Mr. Aymer Vallance, F.S.A.

## CHAPTER VII

### MEDIÆVAL GLASS ARTISTS

IN regard to the methods employed by the glass artist of early times, much useful information may be obtained by consulting Book II of the "Diversarum artium Schedula," of Theophilus, a monk who wrote in XII century.

Manuscript copies of this work exist in the Library at Wolfenbüttel, in the Narni Library at Venice, in the Imperial Library at Vienna, whilst other copies are to be found in the Library of Trinity College, Cambridge, the Pauline Library at Leipsic, and in the British Museum. This work by Theophilus was translated, with copious notes, by Robert Hendrie in 1847. The chapters which concern us in connexion with the methods of producing ancient painted glass are Nos. I to IX, XII, and XVII to XXVIII. Perhaps of these chapters the most interesting is No. XXVIII, which dealt with the placing of gems on painted glass, since we are not aware of any example which illustrates this procedure at present existing, anterior to the commencement of XIV century. The humility and devotion of Theophilus is clearly indicated by the opening lines: "Theophilus, humilis presbyter, servus servorum Dei, indignus nomine et professione monachi, omnibus mentis desidiâ animique vagationem utili manuum occupatione et delectabili novitatum meditatione declinare et calcare volentibus retributionem coelestis præmii!"

As previously mentioned, during the reign of Henry II, Louis VII of France allowed one of his most distinguished artists in painted glass to cross to England in order there to practise his art, and this circumstance formed a clause in a treaty made between these two monarchs. Remembering the friendship which existed between Henry and the Archbishop of York, Roger de Pontl'Éveque, the latter would doubtless secure the services of the artist, and it is more than probable that the kingly figure, from a Jesse window, *circa*



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1170, at York Minster, is from his hand, the choir being rebuilt *circa* 1154-1181.

The choir at Canterbury Cathedral was burnt down in 1174, and much of the painted glass in the new building, as previously mentioned, would doubtless be inserted, whilst Benedict was Prior of Christ Church, a position he subsequently vacated to become Abbot of Peterborough. The glass of this period was no doubt executed on the spot by artists coming from France, and comparing the work here, with that at Sens, the resemblance between the two is found to be very close, in fact in some instances practically identical. Becket's Crown was completed in 1184, whilst Sens Cathedral was burnt down in 1185; it would therefore appear that the artist who designed the glass at Canterbury passed over to France about 1188 there to follow his calling.

In 1206 Chartres Cathedral was destroyed by fire, with the exception of the west front, and it is not unlikely that the same artist went to Chartres, in order to glaze the windows there, the designs of which are very similar to the works executed at Sens.

In the year 1242 we find the first mention, by name, of an English artist in glass, at which time it is recorded that one, Edward, was appointed master glazier at Windsor; he would doubtless be responsible for the creation of the Jesse window which Henry III ordered to be placed in the gable at Windsor Castle, and would probably also make the other glass previously mentioned as having been ordered by that King.<sup>1</sup> Eleven years later, in 1253, the glass for use at Westminster was purchased from Laurence, glazier, and from Richard Borser, whilst in 1290 the sum of £64, a large sum for those times, was paid to John of Bristol, the king's glazier, for making glass windows in the church at Westminster.

The next mention of glass workers is one which records the fact that Robert le Verrer, of Colchester, was, in the year 1295, taxed on his stock of glass, whilst another record speaks of Mathew le Verrer, of the same town, as having been taxed in 1300.

In the year 1303 we find the payment of £4 10s. to Master Walter, probably of Rouen, glazier to the Dean and Chapter of Exeter, for the glazing of the west gable and *octo summarum fenestrarum et sex fenestrarum in utraque parte*; this artist probably worked at Exeter until 1325. In 1307 William de Horkyle was appointed glazier at the Palace of Westminster.

<sup>1</sup> *Vide* p. 15.

In 1336 the glazing of the north window of St. Anselm's Chapel at Canterbury Cathedral, doubtless in coloured glass, cost, *pro vitro et labore vitrarii*, £6 13s. 4d.

In 1338 an indenture was made between "Robert . . . , of the first part, and Thomas de Beneston, Custos of the fabrick, of the other, for the making of a window at the west gable of the Cathedral Church, and to find all sort of glass for the same; for doing the work the said Thomas was to pay him 6d. a foot for white, and 12d. a foot for coloured glass". This refers to the great west window of York Minster.

"On Monday next after the feast of St. Agatha, the Virgin, A.D. 1338, it was covenanted by indenture, that Thomas de Boneston, Vicar-choral, should, at his own proper costs, glaze two windows of this Cathedral Church, viz. on each side one, find all the glass for the same, and pay the workmen their wages for the finishing thereof, Thomas de Leedham, Custos of the fabrick, became bound to pay him 22 mk. sterling, viz. 11 mk. for each window."

In 1351, between 20 June and 28 November, the sum of £145 was expended on glass for the windows of St. Stephen's Chapel at Westminster.

"Those who work on the drawing of the images, draw and paint on white tables, several drawings for the windows" were six in all, viz. Master John de Chester, John Athelard, John de Lincoln, Simon de Lynne, John Lenton, and Hugh de Lichesfeld, all of whom are termed master glaziers and all of whom received 1s. per diem, the first occasionally being paid 7s. per week.

Upon the same work were employed fifteen workmen for "drawing upon the glass" who received 7d. per diem, whilst twenty-three others for "cutting and joining, etc., breaking and joining the glass on the painted tables" received 6d. per diem, in addition to whom two "glaziers'" boys were paid 4d. per diem for grinding colour.

The following artists were employed at this time in painting the glass at St. Stephen's:—

William de Walton, Nicholas de Dadyngton, John Waltham, John Lord, William Lichesfeld, John Selves, Thomas Tonge, John Geddyng, John Hasted, Robert de Norwich, William de Lenton, whilst the following painters on glass, John Walton, John Carleton, John Alsted, Edmond de Bury, and John Alrewich, were also at work.

For this work glass was purchased at the following rates, viz.

white glass at 6d., 8d., and 9d. per 5 lb.; blue glass at 1s. and also at 3s. 7½d. per 5 lb., together with red glass at 2s. 2d. per 5 lb.

It is recorded that Thomas Glaswryghte was at work at Westminster in 1355, whilst in 1365 97 feet of white glass, painted with floral work and bordered with the royal arms, were purchased at 1s. 1d. per foot.

The following is an extract from the will of Agnes de Holme, dated 11th October, 1361:—

"Item, I bequeath to the new fabric of the choir of the Cathedral Church of St. Peter at York so much money of my goods, as may be ordinarily sufficient for the making of the glass of one window, and I will that in one of the lights of the said glass window shall be placed the figure of St. James the Great, and in another a figure of St. Katherine the Virgin."

In 1371 William de Auckland was glazier to York Minster, whilst between 1400-1417, the names of John Burgh and Robert Quarendon occur in the same capacity.

In 1389 Robert Lyen of Exeter undertook to reglaze the east window of the Cathedral of that city, and for each foot of new glass he was to be paid 20d., whilst for fitting the old glass he was to receive 3s. 4d. per week and an additional 2s. per week for a man, and save for the glass he was to provide everything necessary for the work.

The original glass in Winchester College Chapel was of the latter part of XIV century, and at the foot of the east window, a Jesse, were inserted kneeling portraits of the clerk of the works, the mason, the carpenter, and of Thomas . . . , the artist of the window, all holding inscribed scrolls.



FIG. 22.—Portrait of Thomas . . . , the glass artist, at Winchester College.

In 1399 the great window at Westminster Hall was filled with painted glass, William Burgh being the artist responsible for the work.<sup>1</sup>

In 1405 John Thornton of Coventry undertook the glazing of the great East window at York Minster.

<sup>1</sup> *Vide supra*. Perhaps a brother of John Burgh.

"Indenture between the Dean and Chapter of York and John Thornton of Coventry, glazier, for the glazing of the great window in the east gable of the choir of the Cathedral Church of York, which he shall complete the work of within three years from the beginning of the said work : and he shall portray the said window with his own hand, and the history, images, and other things to be painted on the same : and he shall also paint the same as necessary, according to the ordinances of the Dean and Chapter. And the aforesaid John shall also provide glass and lead, and the workmen, at the expense of the Chapter, for the convenience of the Dean and Chapter, in the same manner as he would work if the like had to be done at his own cost and charges whereunto he shall take bodily oath. And the said John shall receive every week wherein he shall work during the said three years, 4s. and each year of the same three years £5 sterling, and after the work is completed £10 for his reward.

"Dated at York the 10th day of December, A.D. 1405."

The same artist was likewise responsible for the glass in the north window at St. Mary's Hall, Coventry.

In 1433 John Prudde was given "the office of glazier to our works, as Roger Gloucester, with a shed called the glazier's lodge standing upon the West side within our Palace of Westminster".

Twelve years later, in 1445, we find him employed as chief glazier to the king, upon the windows at Greenwich Palace, which he painted with hawthorns, daisies, and marguerites, the latter the badge of Margaret of Anjou.

In the year 1447 John Prudde contracted for the windows of the Beauchamp Chapel at Warwick, at the rate of 2s. per square foot.

"John Prudde of Westminster glasier 23 Junii 25 Hen. 6 covenanteth etc. to glase all the windows in the new chapell in Warwick with glasse beyond the seas, and with no glasse of England : and that in the finest wise, with the best, cleanest, and strongest glasse of beyond the seas that may be had in England, and of the finest colours : of blew, yellow, red, purple, sanguine, and violet, and of all other colours that shall be most necessary to make rich and embellish the matters, images, and stories, that shall be delivered and appoynted by the said executors by patterns in paper, afterwards to be newly traced and pictured by another painter in rich colour, at the charges of the said glasier. All which proportions the said John Prudde must make perfectly to fine, glase, eneylin it

and finely and strongly set it in lead, and solder it as well as any glasse is in England. Of white glasse, green glasse, black glasse, he shall put in as little as shall be needful for the shewing and setting forth of the matters, images and storyes. And the said glasier shall take charge of the same glasse wrought and to be brought to Warwick and set it up there, in the windows of the said Chapell: the executors paying to the said glasier for every foot of glasse ii shillings and so for the whole £xci. 1s. 10d."

During the period 1447-1578, successive members of the Pety family were glaziers to the Minster at York, and in the window at the south end of the south transept at York Minster, which now contains a figure of Solomon by Peckitt, there was originally a figure kneeling at a desk, beneath which was the inscription: "*Orate pro anima Johannis Pety, glasiarii et majoris Ebor qui obiit XII Novembris M D VIII.*"

The following extracts from churchwardens' accounts I owe to the kindness of the Rev. Dr. Cox, F.S.A.:—

"Tavistock, Devon, 1385-6:—

To repairing a glass window in the vestry . . . . .	vij s iiij d
To making three figures in the vestry window . . . . .	xij d
To six feet of new glass . . . . .	vij s
To eight feet of old glass . . . . .	iiij s iiij d

St. Peter's Cheap, London, 1447:—

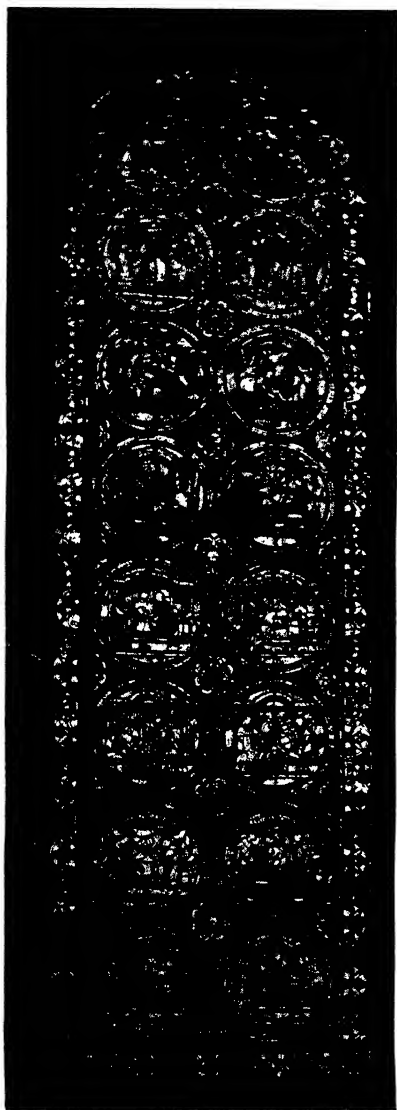
To the Glasyer for makynge of ij ymagies heds . . . . .	xij d
---	-------

Cratfield, Suffolk, 1493:—

Payed to the glacewryte . . . . .	vij s viij d
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Walberswick, Suffolk, 1496:—

By a gaderyng of the Wyves in the Towne for a glaswyndow . . . . .	ix s"
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EAST WINDOW OF BECKETT'S  
CROWN



FOURTH WINDOW ON NORTH SIDE  
OF THE TRINITY CHAPEL

CANTERBURY CATHEDRAL



## CHAPTER VIII

### THE VICISSITUDES OF ANCIENT GLASS

WHEN we consider the extreme antiquity of much of the glass which exists to-day and the manifold dangers, not merely from legitimate wear and tear, but also from the violence of misguided zealots, through which it has passed, it must be a matter of surprise that so much still remains to show us how beautiful our early churches must have been.

England during the Middle Ages, unlike the neighbouring kingdom of France, passed comparatively unscathed either by foreign invasion or civil strife, and thus her churches escaped that destruction and desecration which befell those elsewhere. The refrain "When Adam delved and Eve span," the watchword of Wat Tyler's rebellion, was evidently inspired from seeing such a "Creation" window as exists in Malvern Priory; but though the rioters did not hesitate to execute Simon of Sudbury, Archbishop of Canterbury, 1381, we do not find that they deliberately did damage to ecclesiastical property.

One of the earliest notices we have dealing with injuries caused to church glass is one in 1501, when the servants of George Fitz-Hugh, Dean of Lincoln, are stated to have caused much damage to the glass and stone tracery of the Cathedral windows, by shooting thereat with arrows and quarrels.

The suppression of the minor monasteries in 1536, followed by that of the greater in 1539, inevitably resulted in an immense destruction of painted glass, but little unfortunately being preserved, though the painted glass at Morley is an example of glass removed from an adjacent religious house, Dale Abbey, and re-used in its present situation.

In 1538 Henry VIII decreed the destruction of Becket's shrine at Canterbury, and followed it up by ordering the removal of his representations both from windows and from religious works throughout the land. This destruction appears to have been very



thoroughly carried out, though Becket subjects still exist at Christ Church, Oxford, Nettlestead, Canterbury Cathedral, York Minster, and elsewhere. Further serious injuries were wrought, both in the reigns of Edward VI and Elizabeth, representations of the Blessed Virgin being considered particularly objectionable.

"As for churches themselves, belles and times of morning and evening praier remain as in times past, saving that all images, shrines, tabernacles, rood-lofts and monuments of idolatrie are removed, taken down and defaced: onlie the stories in glasse windowes excepted, which for want of sufficient store of new stuffe, and by reason of extreame charge that should grow by the alteration of the same into white panes throughout the realme, are not altogether abolished in most places at once, but by little and little suffered to decaie, that white glasse may be provided and set up in their rooms."<sup>1</sup>

"They crackt a peece the glasse-windowe wherein the effigies of our blessed Saviour hanging on the Crosse, or any one of his Saints was depictedured; or otherwise turned up their heeles into the place where their heads used to be fixt; as I have seen in the windowes of some of our countrey churches."<sup>2</sup>

Elizabeth, in the third year of her reign, endeavoured to check some of the mischief by issuing—

"A Proclamation against breaking or defacing of Monuments of Antiquitie, being set up in Churches, or other publike places, for memory, and not for superstition . . . or to breake down and deface any image in glasse-windowes in any Church, without consent of the Ordinary: upon paine that whosoever shal herein be found to offend, to be committed to the next Goale, and there to remaine without baile or mainprise, unto the next comming of the Iustices, for the delivery of the said Goale."

In the churchwardens' accounts of St. Thomas of Canterbury, Salisbury, under 1583, we find a disbursement of 4d., to one "Hacker for puttinge oute the picture of the Father in ye east windowe at Mr. Subdean's Comaundment". The panel so displaced, which portrayed the Deity at the creation of man, was subsequently found and inserted in the vestry window.

It was, however, during the troublous times of the "Great Rebellion," that the most considerable havoc was wrought on

<sup>1</sup> "Description of England," by William Harrison, 1577.

<sup>2</sup> "Antient Funerall Monuments," by John Weever, p. 50.

painted windows ; though even as early as 1632 the Puritan feelings of the time found vent at Salisbury in the person of Henry Sherfield, Recorder of that city, who was tried before the Star Chamber on a charge of breaking a Creation window at St. Edmund's Church, because it contained representations of God the Father, which appeared to him to savour of blasphemy. His defence in this case was as follows : " He saith that this window and the painting thereon was not a true representation of the Creation, for that it contained divers forms of *little old men in blue and red coats, and naked in the hands and feet, for the picture of God the Father* : and in one place He is set forth with a pair of compasses in His Hands laying them upon the sun and moon ; and the painter hath set Him forth creating the birds on the third day, and hath placed the pictures of beasts, man and woman, the man a naked man, and the woman naked in some part, as much as from the knees upwards, rising out of the man ; and the seventh day he therein hath represented the like image of God sitting down and taking his rest : whereas the defendant conceiveth this to be false, for there is but one God, and this representeth seven Gods, and the sun and moon were not made on the third but on the fourth day, . . . nor did the Lord God so create woman as rising out of man, but He took a rib of the man when he was in a deep sleep, and thereof made He the woman, in all which the workman was mistaken."

In 1642 occurred the great destruction of glass at Canterbury Cathedral, at the hands of Puritans, under the leadership of a fanatical parson, one Richard Culmer, Rector of Chartham, who himself in his "Cathedrall Newes from Canterburie," published in 1644, wrote as follows :—

" The work of destruction in the Cathedral had begun at the east end, and had proceeded as far as the screen between the choir and the nave, when it was interrupted by a Prebend's wife, who appealed for the images and jeered the Commissioners *viragiously*. She shriekt out and ran to her husband, who, after she was gone, came in and asked for their authoritie to doe these things. After he had disputed a while, the grand Priest complained for want of breath, saying he was ready to faint, and desired to be let out. And indeed he looked very ill. Then the work of Reformation went on, and the Commissioners fell presently to the work on the great idolatrous window. In that window was now the picture of God the Father, and of Christ, besides a large Crucifix and the

pictures of the Holy Ghost in the form of a Dove and of the twelve Apostles. And in that window were seen seven large pictures of the Virgin Marie, in seven several glorious appearances as of the angells lifting her into heaven, and the sun, moon, and stars under her feet, and every picture had an inscription under it, beginning with *gaude Maria*—as *gaude Maria, sponsa dei*, that is, rejoice Mary, spouse of God. There were in this window many other pictures of Popish Saints, as of St. George, etc. But their prime Cathedrall saint, Arch Bishop Thomas Becket, was most rarely pictured in that window, in full proportion, with cope, rochet, miter, crosier, and all his pontificalibus. And in the foot of that window was a tittle, intimating that window to be dedicated to the Virgin Mary. While judgment was executing on the Idols in that window, the Cathedralists cryed out again for their great Diana, hold your hands, holt, holt, heers, Sirs, etc. A minister being then on the top of the citie ladder, near sixty steps high, with a whole pike in his hand, ratling down proud Becket's glassy bones, others then present would not venture so high, to him it was said, 'tis a shame for a minister to be seen there. The minister replied, Sir, I count it no shame, but an honour, my Master whipt the living buyers and sellers out of the Temple, these are dead Idylls, which defile the worship of God here, being the fruits and occasions of idolatry. Some whisht he might break his neck, others said, it might cost blood. But he finished the worke and came downe well, and was in very good health when this was written."

Lichfield Cathedral, held for the King at the opening of the Civil War, was in 1642 attacked by the Roundheads, under Lord Brooke, who was killed during the siege; upon its capture, his troops, incensed at his loss, vented their fury upon the painted windows and memorials of the dead.

About this period it was the misfortune of the eastern counties to have one, William Dowsing, appointed as Ecclesiastical visitor, on behalf of the Parliamentarians. This estimable iconoclast kept a journal during the years 1643-44, in which he describes his senseless and wholesale destruction of monumental brasses, painted glass, etc., and enables us to trace his progress, like that of a destroying angel, through the eastern counties, a progress now marked by churches devoid of ancient glass.<sup>1</sup>

<sup>1</sup> "Suffolk Arch. Inst. Proceedings," Vol. VI, pp. 236-91.

Aubrey in his history of Surrey, dealing with Croydon relates that "one Blesse was hired for half-a-crown a day to break the painted glass windows at Croydon".

Now the windows of Lincoln Cathedral had, as mentioned above, formed a target for the arrows of the Dean's servants, but the injury then brought about can have been but small, compared with the havoc wrought by the troops of the Earl of Manchester, in April, 1644. These fanatics who destroyed much of the remaining glass, combined with their religious enthusiasm a due sense of benefiting their own pockets, by uprooting the monumental brasses, several barge loads of which passed down the river Witham to be sold.

Durham Cathedral, which formed the place of captivity for the Scotch prisoners, taken by Cromwell at Dunbar, 3 September, 1650, was much injured by them, and no doubt the painted glass would suffer at that time as it had at the same hands a few years previously.

Turning for a moment from the recital of what must prove but sad reading to the lover of ancient glass, it is pleasing to find that even in the Civil War, 1642-49, there was a brighter side to the picture. During the siege of York, in the campaign of 1644, Rupert was signally defeated at Marston Moor by the forces of the Commonwealth under the supreme command of Lord Fairfax. By his direction the Minster was spared as much as possible from the effects of bombardment, and upon the capitulation of York, subsequent to Rupert's failure to effect its relief, the city insisted that one of the articles of surrender should provide for the adequate protection of the various churches and Cathedral. To these circumstances is due the fact that the York churches are now so singularly rich in mediæval glass, and the city Corporation, recognizing to whom they owed so much, voted Fairfax a tun of French wine together with a butt of sack.

Even after the cessation of the Civil War, the risks of injury to painted windows, from the religious intolerance of the times, does not seem to have entirely passed away, as may be learnt from the following order of the Chapter of Gloucester Cathedral, in the year 1679, a year memorable for sectarian strife.

"That a certain scandalous picture of ye Holy Trinity being in ye west window of ye Quire of ye said church, should be removed, and other glass put in ye place."

Consequent upon this order, the glass was duly removed, upon

which one of the cathedral dignitaries, one Prebendary Fowler, *with his own feet and hands* broke it in pieces.

Throughout XVIII century, the nadir of artistic debasement and the era of non-resident clergy, neglect rather than violence brought about further destruction of windows. The lead-work was now beginning to feel the changes incident upon increasing antiquity, and the want of simple repairs or entire re-leading rendered the glass more susceptible to the effects of storms which, at Nettlestead, resulted in the complete destruction of all the glass on the south side of the church.

At some few churches, notably at York and Exeter, attempts were made to check the ravages of time, but the results achieved, both there and elsewhere, by such artists as Peckitt, in the absence of proper glass for the purpose of reparation, can only make one regret that anything more than simple re-leading was attempted.

In the year 1788 Wyatt was permitted to carry out his work of devastation at Salisbury Cathedral, a work which resulted in the almost total destruction of the ancient glass in that building.

It would appear that much glass was wantonly destroyed for the sake of its lead-work, whilst the glass itself was thrown into the city ditch to assist in the task of filling it in, whilst other remnants were used for the purpose of levelling the ground near the Chapter House. At the time that this destruction was taking place, ancient glass could be had for the mere asking, as will be seen from the subjoined letter:—

JOHN BERRY, GLAZIER OF SALISBURY, TO MR. LLOYD OF CONDUIT  
ST., LONDON, 1788

“SIR,

“This day I have sent you a Box full of old stained and painted glass, as you desired me to doe, which I hope will suite your Purpos, it his the best that I can get at Present. But I expect to Beate to Peceais a great deal very sune, as it his of now use to me, and we do it for the lead. If you want more of the same sorts you may have what thear is, if it will pay you for the taking out, as it is a Deal of Truble to what a Beating it to Pecais his; You will send me a line as soon as Possible, for we are goain to move our glassing shop to nother plase and then we hope to save a great deal more of the like sort, which I have

“Your most Omble Servant,

“JOHN BERRY.”

At about the same period considerable injury was done to the east window at Malvern Priory by children throwing stones at the glass.

The last year of XVIII century, 1799, witnessed the entire rearrangement of the clerestory windows at Canterbury Cathedral, the glass being largely replaced in large Perpendicular windows, positions entirely unsuitable for XII century work, and it is to be regretted that this ancient glass could not, in this enlightened age, be replaced in its original situation. Not only was this glass thus unhappily disturbed, but at the same time we find that other glass was sold by the Cathedral authorities.

The era of Church neglect appears to have persisted until well into XIX century, since not only were whole windows removed for sale, but theft caused a still further diminution of the then existing remains.

In relation to the sale of glass we find an entire window from Norbury church was sold by the Vicar and is believed to be now in a private chapel in Yorkshire, whilst in 1823 the Jesse window of Winchester College was removed, and is now to be seen in the chapel of Ettington Park, Warwickshire.

What must be the feelings of glass lovers familiar with the charming glass in St. Martin's church, York, when they realize that as recently as 1830, there was, in the east window, a magnificent example of mediæval glass, which was then removed for insertion in the Minster, and which, *mirabile dictu*, has never since been seen.

The subjoined advertisement will show the little care exercised by Church authorities, even as recently as 1842 (Fig. 23).

About the middle of XIX century came the "Gothic Revival," with its consequent restoration of churches throughout the land. The then church restorers appear to have been consumed with the desire to make such churches, as were so unfortunate as to have come under their merciless methods, as uniform in design as possible, hence ancient stone windows were ruthlessly removed to make way for modern ones of indifferent design which aped antiquity. One of the results of this method was that much ancient glass, particularly tracery lights and quarries of XV century, was cast aside as not being in keeping with the new surroundings. Another cause of the removal of ancient glass is to be found in the substitution of modern memorials for earlier efforts; such has been

the case at Ashton-under-Lyne, where the charming glass, portraying

**SACRILEGE**  
**AND**  
**ROBBERY.**  
**TEN POUNDS REWARD.**

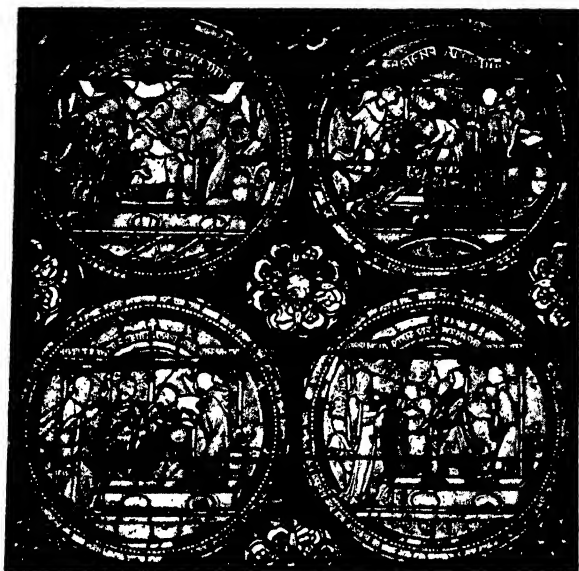
**WHEREAS, on the Night of Wednesday or Thursday last, several Pieces of**  
**STAINED GLASS,**  
 Containing ancient Heads and Figures, were feloniously Stolen  
 and Removed from the South-East Window of the  
**PARISH CHURCH OF**  
**ALL SAINTS, NORTHSTREET**  
**IN THIS CITY.**

**A Reward of TEN POUNDS will be paid by the Church-wardens of the said Parish (Mr. EDWARD THORPE and Mr. THOMAS HODGSON), to any Person or Persons who shall give such Information as will lead to the Conviction of the Offenders.**

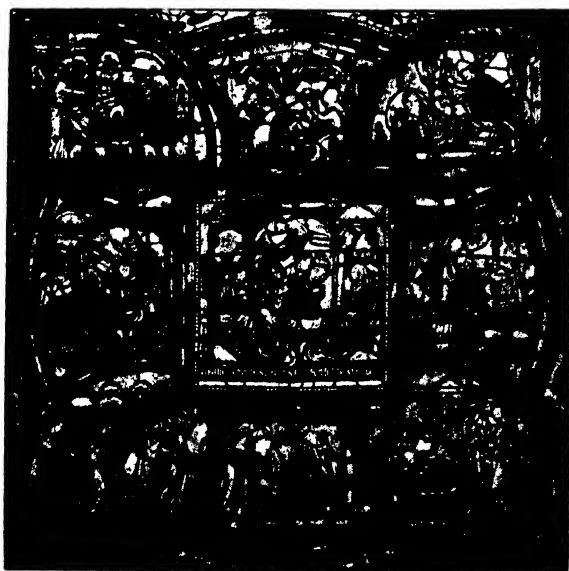
YORK, 14th October, 1842.

FIG. 23.—The above is reproduced by permission of the Rev. Patrick J. Shaw, M.A., from "An Old York Church".

events from the life of St. Helena, was removed as recently as 1872 in order to make way for the memorial of some local worthy!



FOURTH WINDOW ON NORTH SIDE



SIXTH WINDOW ON NORTH SIDE

WINDOWS IN THE TRINITY CHAPEL, CANTERBURY CATHEDRAL.





## CHAPTER IX

### COUNTY LISTS OF ANCIENT GLASS

#### BEDFORDSHIRE

*Barton-in-the-Clay*.—XIV century glass representing St. James in a window in north aisle and remains in two windows in south aisles.

*Bedford, St. Peter's*.—Ancient fragments in lancet window.

*Bolnhurst*.—In north-east window of nave is a XV century Holy Mother and Child.

*Bromham*.—Here is XV century glass.

*Bushmead Priory*.—Here are quarries bearing Yorkist suns.

*Chicksands Priory*.—Several windows contain ancient glass purchased from neighbouring churches in XVIII century.

*Clophill*.—In window on south of nave is a shield of Yorke.

*Cockayne-Hatley*.—East window of north aisle contains XIV century glass, viz. St. Edward, St. Oswald, St. Dunstan, and St. Ethelbald beneath XV century canopies.

*Colmworth*.—In north-west window of chancel is an archangel and canopy.

*Dean*.—In east window of south chapel is a shield of Griffin, in west window of south aisle a priest and part of inscription *Iohnes lysset*.

*Dunton*.—In east window of south aisle are quarries.

*Edworth*.—In south window of chancel is XIV century St. Edmund, and in second clerestory on south is a XV century figure of St. James.

*Eyworth*.—In north window of nave are several figures and a shield, also old glass in east window of south aisle and west window of tower.

*Flitwick*.—East window of south aisle, remains of glass gathered from other windows, also a shield.

*Goldington*.—In east window of south aisle is ancient glass.

*Harrold*.—Western window of north aisle contains XV century glass.

*Houghton-Conquest*.—In upper lights of two chancel windows are fragments of early glass, including roundels with leopard's masks. Decorated windows of aisles contain Perpendicular glass, whilst in north aisle are five shields: (1) barry of six, arg. and az., a label gu.; (2) erm., a chief indented gu.; (3) the same, differenced by a crescent; (4) St. Amand.; (5) Ludlow.

*Langford*.—Ancient glass in north window of chancel.

*Little Staughton*.—Some remains of XV century glass, also quarries adorned with the vernicle.

*Lower Gravenhurst*.—Ancient glass in north window of nave and west window of tower.

*Luton*.—The east window of the Wenlock chapel contains XV century glass, including in tracery the Blessed Virgin in blue, and three angels playing instruments. There are also quarries, with *Maria* in monogram, a lance and pennon, and *Hola*, the war-cry of Lord Wenlock. In room over south porch are numerous fragments, including a group of kneeling donors in blue, one of whom wears the Yorkist collar of roses and suns, from which depends a silver lion couchant.

*Marston-Moretaine*.—In east window of north aisle is ancient glass.

*Millbrook*.—In clerestory is shield of John de Cornwall.

*Odell*.—Remains of XV century glass, south-west window of chancel including roundels bearing emblems of the evangelists, a pelican in her piety, and Taurus. In east window of south aisle are five seraphim.

*Old Warden*.—In window on north side is an abbot, kneeling in white, carrying a crozier.

*Pertenhall*.—East window contains a shield, France and England quarterly, south window of chancel has old glass.

*Potsgrove*.—In west window a nimbed figure bearing a scroll inscribed *celist* and emblems of the evangelists.

*Renhold*.—East window of north aisle has XV century glass.

*Thurleigh*.—In west window of south aisle is ancient glass.

*Tilbrook*.—Mediæval fragments in windows of chancel.

*Totternhoe*.—In north-west clerestory are remains of XV century glass.

*Wilden*.—In east window is XV century glass including canopies, a head of Christ, and a figure of St. James.

## BERKSHIRE

*Abingdon*.—In St. Nicholas' church is ancient glass, including an inscription.

*Aldermaston*.—Two lancet windows on north of chancel contain panels of XIII century glass. In eastern light is a circular medallion of the Annunciation, the Archangel, nimbed with ruby, has ruby, white, and yellow wings, wears a green robe and yellow mantle, and bears a scroll inscribed *Ave Maria Grat* in Lombardic letters. The Blessed Virgin robed in yellow, wears a red mantle, holds a book in her left hand, her right hand raised in surprise, whilst above her is a dove, these stand upon green. In western light is an octagonal medallion, the Coronation of the Virgin, and like the former, is on blue. Both seated figures are crowned, the Deity wears a white robe and a ruby cloak, the Blessed Virgin a yellow robe and a green mantle. This panel has a yellow ornamental border. In the quatrefoil tracery light of another window is later glass, including heraldic charges, and a head of St. Nicholas (Pl. IX.).

*Brightwell*.—In a window in north aisle is XIV century glass.

*Buckland*.—Nine shields in east window and in west window on south of nave.

*Charney-Basset*.—In east window is a little old glass.

*Childrey*.—In north window of north transept are an Annunciation, Adoration, Crucifixion, Ascension, and Assumption of XV century, in tracery angels.

*Compton-Beauchamp*.—In tracery of east window is a XIV century Annunciation and in east window of north transept is a Crucifixion.

*Cumnor*.—Ancient remains in window on west of transept.

*Didcot*.—Ancient glass in west window, St. Mary and St. Joseph.

*East Challow*.—Here is old glass.

*East Ilsley*.—Ancient glass in chancel windows.

*Farnborough*.—Some ancient glass is here.

*Goosey*.—In nave XV century saint kneeling.

*Hagbourne, East*.—Two windows contain Decorated glass and depict the Nativity and Purification of the Blessed Virgin.

*Harwell*.—In side windows of chancel is old glass, including shield of Richard, Earl of Cornwall.

*Hendred, East*.—Perpendicular glass in three windows.

*Inkpen*.—XV century glass in west window.

*Letcombe-Regis*.—In east window is the Resurrection and several

shields, Montacute, Newbury, Langley imp. Thame, Mermyle, and an inscription.

*Little Shefford*.—New church contains glass removed from the former, including the Annunciation in which a small archangel is depicted as speaking from a cloud to the seated Virgin, also a bishop and shield of Fettiplace.

*Long Wittenham*.—Decorated glass in north window of chancel.

*North Moreton*.—In east window is glass of the end of XIII century, also ancient glass in two windows in the south aisle and one on north of nave.

*Stapleton Chantry*.—The east window contains fifteen medallions, some have been misplaced, and are as follows:—

A. St. Nicholas Light: (1) St. Nicholas giving alms; (2) Three children in a tub; (3) Enthronement of St. Nicholas.

B. St. Peter Light: (1) Crucifixion; (2) Receiving the keys; (3) Miraculous draught of fish.

C. Central Light: (1) Resurrection; (2) Crucifixion; (3) Scourging.

D. St. Paul Light: (1) Beheading; (2) Preaches before Felix; (3) Conversion.

E. Our Lady's Light: (1) Assumption; (2) Burial; (3) Death.

The panel depicting the Burial of the Blessed Virgin shows, beneath the coffin, carried by two people, a figure endeavouring to upset it, which subject also occurs at Gresford, Denbighshire. In the top of north window in nave is St. Christopher, whilst in windows in south aisle is a Crucifixion.

*Ockwells Manor* was built by Sir John Norrey, *circa* 1466. The glass was removed from the Hall by the present Lord Desborough's grandfather to Taplow Court, where it remained till twenty-five years ago when it was replaced. There are eighteen shields, of which two are Royal and have crowns, two have mitres, the remainder mantled helms and of these thirteen have crests. Each blazon occurs in a separate light upon a background, consisting of alternate diagonal lines of quarries, bearing three golden distaffs, one in pale, two in saltire, and labels inscribed *ffeyth-fully-serve*, the motto of the Royal wardrobe, except (3) and (5) which have labels reading respectively: *Humble et loiall* and *Dieu et mon droit*. The shields are as follows: (1) Sir Henry Beauchamp, 6th Earl of Warwick; (2) Sir Edmund Beaufort, K.G.; (3) Queen Margaret of Anjou, supporters a white jall or yale and a golden eagle; (4) Sir

John de la Pole, K.G. ; (5) Henry VI supporters two white yales ;



FIG. 24.—Shield of John Purye at Ockwells Manor.

(6) Sir James Butler ; (7) Abingdon Abbey ; (8) Richard Beauchamp, Bishop of Salisbury ; (9) Sir Henry Norreys ; (10) Sir John

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Wenlock of Wenlock ; (11) Sir William Lacon of Stow ; (12) Arms of the de Mortimers ; (13) Sir Richard Nanfan of Birts-Morton ; (14) Sir John Norreys, quart with arms of his first wife Alice Merbury of Yattenden, supporters two white sea otters holding fish in mouths ; (15) Sir John Langford ; (16) de la Beche ; (17) John Purve of Thatcham ; (18) Richard Bulstrode of Upton.

*Radley.*—Here is XV century glass.

*Reading.*—In west window of Greyfriars is ancient glass.

*Shillingford.*—Here are two windows containing ancient glass.

*Shottesbrook.*—Contains some XIV century glass.

*Shrivenham.*—Here is a mediæval panel representing an abbot of Cirencester in cope and mitre.

*Sparsholt.*—XIV century glass in a window in clerestory and in two windows in nave, including our Lord in Majesty, a kneeling female, and the shield of Archard.

*Stanford-in-the-Vale.*—Angels in tracery of east window.

*Stratfield-Mortimer.*—In window near organ is William of Wykeham in fragments of glass, also the shield of Richard, Earl of Cambridge, and Anne de Mortimer.

*Warfield.*—In tracery of east window are censing angels.

*West Challow.*—In east window is mediæval glass.

*Windsor, Old.*—In a window is ancient glass displaying three pairs of birds with interlaced necks.

*Windsor Castle, St. George's Chapel.*—About one-fourth of the glass in the great east window is of XV century, restored 1717. There is also XV century heraldic glass in the Royal Closet and in Oliver King's Chapel, whilst in south transept and nave clerestory are badges of the Brayes, a hemp bray.

*Wytham.*—In two nave windows are early medallions.

There is also ancient glass at *Sutton Courtney* and *West Hendred*.

### BUCKINGHAMSHIRE

*Aston-Clinton.*—In a chancel window is some XIV century glass.

*Aylesbury.*—In a window in the King's Head Inn are XV century angels bearing shields of Henry VI and Queen Margaret, a roundel of the emblem of St. Mark, and quarries bearing chalices and the swan of de Bohun.

*Bledlow.*—In south-west window of chancel is XIV century glass.

*Bledon.*—Here exist some fragments of ancient glass.

*Chesham*.—In north clerestory are XV century fragments, including a figure and the shield of Cheney.

*Chesham-Bois*.—Here are several shields including Cheney and FitzOtes, upon early Decorated glass with trailed foliage work.

*Chetwode*.—On south of chancel are five XIV century figures, including St. Nicholas and a sainted archbishop, also the arms of England. This glass, originally in east window, was removed 1842.

*Cuddington*.—In east window of south aisle are heads of two XV century angels.

*Dinton*.—In south-east window of south aisle is a shield.

*Drayton-Beauchamp*.—East window contains eight Apostles, each holding a scroll bearing a verse from the Apostles' Creed. The figures, restored in 1887, include St. John, St. Simon, St. Andrew, St. Thomas, St. Paul, St. Peter, St. Bartholomew, and St. Jude. In south window of chancel are three shields, *circa* 1300, there being two of Cheney and one of Majelin.

*Edlesborough*.—In a low side window at west end of north aisle is a small XV century figure.

*Ellesborough*.—XV century fragments in organ loft.

*Haddenham*.—In tracery of east window of north chapel are St. John the Baptist, St. Bartholomew, St. Matthew, St. Paul, and Seraphim, in the main lights canopies and XV century fragments.

*Hillesden*.—In east window are XV century figures of bishops, saints, and popes. East window of south aisle has in upper lights events from the life of St. Nicholas with inscriptions.

*Hitcham*.—In the chancel two windows contain glass, *circa* 1340. Each light contains angels standing upon wheels, their titles being somewhat imperfect, viz. *Dominaciones*, . . . *utes* for Virtutes, and *ph* for Seraphim, two are covered with eyes. In the traceries were originally the four Evangelists, but St. John is lost. In upper part of east window is our Lord in Majesty, surrounded by injured emblems of the Evangelists; beneath the figure of Christ are two cherubim upon wheels, bearing emblems of the Passion, the Crown of thorns and the cross.

*Langley-Marsh*.—In east window of aisle and in another window on the same side are pieces of XIV century glass, including three shields of England and Clare, a small saint and a quarry with crown in hawthorn bush, H · E. for Henry VII and Elizabeth.



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*Lathbury*.—In window on south side of chancel are XIV century remains.

*Lee*.—In east window are XIII century demi figures of saints.

*Linslade*.—In west window are a king and a queen, originally in east window.

*Little Kimble*.—Here is ancient glass including the arms of France and England quarterly.

*Lower Winchendon*.—Fragments in several windows including, in tracery of nave south-west window, St. Peter.

*Ludgershall*.—In east window of north aisle is our Lord in Majesty.

*Maid's-Morton*.—Here are Perpendicular fragments.

*Marsworth*.—There are here some XV century quarries.

*Monks-Risborough*.—In traceries of chancel windows are XV century fragments including a merchant's mark. In south-east window of south aisle are the Holy Mother and Child and a saint holding a sword and book.

*Stoke-Hammond*.—Here are saints in tracery lights of a window.

*Weston-Turville*.—Numerous fragments including portions of the Holy Mother and Child in east window, and a shield on south-west of chancel.

*Weston-Underwood*.—Ancient glass in tracery of east window.

*Wing*.—In east window of St. Catherine's chapel, in its upper part, is shield of Warrenne, to its right and left are the Holy Mother, kneeling, and Christ giving the Benediction. At the "Dissolution," glass was brought from Woburn which is now lost.

There are also remains of old glass at *Ashendon*, *Aston-Clinton*, *Aston-Sandford*, *Beedlow*, *Brill*, *Burnham*, *Chalfont-St. Giles*, *Chearsley*, *Drayton-Parslow*, *Fleet-Marston*, *Great Missenden*, *Ickford*, *Little Marlow*, *Little Missenden*, *Princes-Risborough*, *Wavendon*, *West Wycombe*, and *Wraysbury*.

### CAMBRIDGESHIRE

*Abingdon Magna*.—Here are XV century quarries.

*Babraham*.—In a window in chancel are four strips of XIII century glass with alternate roses and lis, also in top is XV century glass.

*Bartlow*.—Fragments of ancient glass, including in four chancel windows canopy tops and four saintly heads, perchance the Evangelists; there is also shield of Edward III.



1. THIRTEENTH CENTURY MEDALLION, LINCOLN CATHEDRAL.  
3, 4, 5. THIRTEENTH CENTURY BORDERS, SALISBURY CATHEDRAL



*Bassingbourne*.—In two south chancel windows are shields.

*Cambridge, Christ's College*.—There is some interesting glass in the chapel.

*Cambridge, King's College*.—In the outer window of Brassie Chantry is XV century glass, restored 1857, it contains: (1) St. Peter holding the keys; (2) St. Philip with a cross; (3) A bishop in vestments holding a crozier and a book; (4) The prophet Zephaniah holding an open book and a scroll inscribed, *Accedam ad nos indico et ero (testis velox)*; (5) David represented as seated, with a scroll inscribed, *Redemisti me Domine Deus veritatis*; (6) A figure wearing a hat and holding a book; (7) A bishop with a crozier and mitre, possibly St. Erasmus; (8) St. James Major. In fourth chantry window from east, north side, are portions of the creed, fragments of prophets and apostle, whilst in chapel on its eastern side is the prophet Hosea broken. There are also, in tracery lights of a window in chantry, emblems of the four Evangelists bearing inscribed scrolls. It is probable that this glass was removed from the destroyed church of St. John Zachary.

*Cambridge, Trinity College Hall*.—In an oriel is a small figure of Richard, Duke of Gloucester.

*Chesterton*.—Here is XIV century glass.

*Coton*.—Here are quarries bearing three daisies.

*Ely Cathedral*.—There is XIV century glass in three windows south of Lady Chapel, also remains in side windows of chapels of Bishops West and Alcock; in east window of latter occurs his rebus, a cock on a globe, also roses, suns in splendour, saints and angels. In western window of north choir aisle are fragments found in the triforium. In chapel of Prior Cranden are remains of ancient glass.

*Eversden Magna*.—Here are some good quarries.

*Fen-Ditton*.—Here are XV century quarries adorned with an oak leaf.

*Fordham*.—Here is ancient glass, including in north porch a roundel of an archbishop giving the Benediction.

*Foxton*.—In tracery of east and north-east windows of north aisle are fragments, also in east window of south aisle.

*Fulbourne*.—Here are quarries painted with two acorns and oak leaves.

*Gazeley*.—In the triforium is old glass.

*Granchester*.—In chancel are remains of XIV century glass.

*Harlton*.—Here are silver stained quarries.

*Hildersham*.—Here is good quarry work.

*Horseheath*.—Here is ancient glass, including a XIV century shield of Audley.

*Landbeach*.—East window was glazed, about one hundred years ago, with fragments removed from other windows, it contains portraits of the first Duke and Duchess of Somerset; there is also old glass in traceries of other windows.

*Leverington*.—In east window of north aisle is a fine Jesse tree, containing sixty-one figures, complete in 1750, it was restored in 1899. This XV century window consists of thirteen original figures, seventeen figures partly restored, and thirty-one modern figures. The figures are placed in oval spaces contained within loops of the vine, which are of orange. The kingly figures bear scrolls and have attendant prophets, and the point where the vine branches intersect contains coloured quatrefoils. In window on north of chancel is glass removed from eastern window of north aisle, which consists of quarries on which is Our Lady of Pity, who supports the dead Christ, depicted beneath a flat canopy. At the foot are two groups of two kneeling figures, a man in armour and his wife, and upon the mantles of the latter occur the arms of Colville; over each group is a scroll which read:—

1. *Iesu, fro sine make us fre  
For Jonn's love yat baptisyd ye.*
2. *Lady, lede us alle fro harm  
To hym yat lay ded in ye barm.*

Beneath one of the ladies is *Margaret*.

*Linton*.—In a window in south aisle are shields.

*Little Shelford*.—East window contains fragments of "thirty pictures" destroyed by Dowsing, 1643, this was originally a Te Deum. In south chapel are fragments of mediæval glass.

*Long Stanton*.—In the lancet windows are remains of ancient glass.

*Madingley*.—The fragments from east window, destroyed by Dowsing, are now in windows on south side of chancel, and quarries with *ion mer* on a scroll across three palm branches, also good XV century quarries including one which displays a bird, holding a scroll inscribed *Ely*, i.e. Alcock, Bishop of Ely, 1486-1500.

*Milton*.—Here are quarries painted with columbines.

*Skepreth*.—Here are some XV century quarries.

*Sutton*.—Remains of original glazing still here.

*Trumpington*.—In first window from west on north side of chancel are St. Peter and St. Paul, standing beneath yellow canopies, on ruby backgrounds. The panels are placed upon trailing Decorated grisaille, adorned with roundels containing lion masks which is of XIV century. In tracery is shield of Edmund Crouchback. In a window in north aisle is shield of Trumpington. There are also miscellaneous fragments in east window of chancel.

*Westley-Waterless*.—Quarries painted with three daisies.

*Wimpole*.—In mortuary chapel is a window filled with XIV century glass upon which are fourteen shields. The borders are formed of lions passant guardant, fleurs-de-lis, and chalices, whilst at the foot of central light is William de Ufford, second and last Earl of Suffolk, *ob.* 1382.

There is also ancient glass at *Barton, Comberton, Harston, Haslingfield, Guilden-Morden, Soham, and Thriplow*.

#### CHESHIRE

*Astbury*.—In clerestory on north side of nave is a Perpendicular figure of St. Anne instructing the Blessed Virgin.

*Bunbury*.—Here is a little old glass.

*Cheadle*.—Here are fragments of glass from the old church, including Sir John Stanley in a window of the chapel.

*Grappenhall*.—South aisle. In first window from east is XIV century glass. In tracery are St. Philip bearing an inscribed scroll, St. Mary Magdalene, who holds a vase, also a demi-figure of a saint, and oak leaves. In lower lights are: (1) St. Peter holding two keys; St. James Major bearing a staff on whose hat is an escallop; (2) St. John the Baptist, in a camel's skin, bearing the Agnus Dei beneath a fine canopy upon a green diapered background; (3) St. Thomas bearing an inscribed scroll; St. Bartholomew, who holds in his left hand a knife and on his right arm his flayed skin. All the above, save St. John, are within quatrefoils on backgrounds either green or ruby. In a window in organ screen is a fragmentary XV century female saint in ermine, her hands joined in prayer (Pl. XX.).

*Mobberley*.—In east window of south aisle are numerous XIV century quarries decorated with oak leaves, also fragments of two saints, one of either sex, and seven kneeling females and one male,

also fragments of three inscriptions. The inscription in this window originally read: *Orate pro anima Magistri Hamonis Leycestir rectoris hujus ecclesiæ qui hanc fenestram fieri fecit Anno Domini MCCCCLXXXVII*. In window on south of chancel are XV century shields: I. (1) Moberley, (2) Massey of Dunham Massey, (3) Venables, (4) Butler; II. (1) Moberley, (2) Moberley, (3) Arderne of Aldford, (4) Mallory (Modern); III. (1) Moberley, (2) Massey of Tatton, (3) Legh of Booths, (4) Hulse. All these were originally in tracery of east window. In north window of vestry are shields of Troutbeck and Leycester.

*Nantwich*.—In choir window is old glass.

*Northenden*.—Here are some fragments of ancient glass.

*Over*.—In eastern windows of north aisle is old glass including a pelican in her piety and the Agnus Dei.

*Over Peover*.—In a window on south side is a figure, perhaps St. Thomas of Canterbury; there are also shields in other windows.

*Plemstall*.—Here is some ancient glass.

*Tattenhall*.—In south window of chancel are St. Alban and St. Stephen.

*Wilmslow*.—Here are fragments of old glass.

*Woodchurch*.—Fragments of Perpendicular glass in porch, including a shield, Fouleshurst, imp. Blymhill.

## CORNWALL

*Laneast*.—In chancel are XIV century Crucifixion St. Christopher, and St. Gulvâl as an abbeſs, whilst in tracery of aisle windows are other fragments.

*Lanteglos-by-Camelford*.—In tracery lights of aisle is XV century glass, viz. five apostles, St. Anne and the Blessed Virgin, also St. Anne and Joachim.

*Lanteglos-by-Fowey*.—In east window of south aisle are five XV century saints and two damaged shields.

*Mullion*.—In east window are fragments, including the Holy Mother and Christ.

*St. Kew*.—In tracery of window in north chapel are the arms of France and England quarterly, whilst in lower lights are scenes from the life of Christ. In window in south chapel are remains, also in east window of north aisle is glass depicting the Passion removed from Bodmin 1469.

*St. Neots*.—North aisle west window contains events from the

life of St. George in twelve panels: (1) St. George combating the Gauls, *Hic Georgius pugnāt contra gallicos*; (2) St. George captured by the Gauls is beheaded at the shrine of the Virgin, *Hic Gallicani mactant Georgiū*; (3) In the presence of an angel St. George restored to life by the Holy Mother, *Hic b'ia Maria resūtat eū a tumulo*; (4) St. George is armed by the Holy Mother, assisted by angels, *Hic Maria armat Georgiū*; (5) St. George rescues Cleodolinda from the dragon, her parents being stationed upon a tower, *Hic mactat Draconem*; (6) St. George is charged with treason before the king, *Hic capitur et ducitur ante Regem*; (7) St. George tortured with rakes, *Hic corpus ejus laceratur*; (8) St. George on hands and knees ridden by the king's son, *Hic Filius Imperatoris eq'tat super eū*; (9) St. George heavily weighted, hung by the wrists, *Hic Georgius immolatur*; (10) St. George tortured with molten lead, *Hic ponitur in Fumo cum Plumbo*; (11) St. George dragged by a horse, *Hic trahitur cum equo indomito*; (12) St. George beheaded, *Hic Georgius decollatus est*.

The "Creation" window represents the creation with succeeding events up to the time of Noah: (1) Christ depicted designing the world, *Hic Deus designat mundum*; (2) Land divided from sea, *Hic Deus fecit aquam et terram*; (3) Birds and fish created, *Hic Deus fecit Pisces et Bestias*; (4) Man created, *Hic Deus fecit Adā*; (5) Woman formed, *Hic Deus fecit Evā de Adā*; (6) Adam warned respecting the forbidden fruit, *Hic Angelus . . . Adā de fructibus*; (7) The Devil tempts our first parents, *Hic Adam mandit prohibitū fructū*; (8) Adam and Eve expelled from Eden, *Hic Angelus præcipiebat Adæ discedere de Paradiso*; (9) Adam delves and Eve spins, *Hic Adam incipiebat laborare*; (10) The sacrifices of Cain and Abel, *Hic Abel et Cain sacrificabant*; (11) Abel slain with the blow of a jaw-bone, *Hic Cain occidit Abel*; (12) God's judgment upon Cain, *Ecc' sanguis fratris tui (clamat ad me de terra)*; (13) Lamech slays Cain, *Hic Lamech sagittat Cain*; (14) The death of Adam, on whose right is a tree with a child in the branches, *Hic Seth posuit tria grana sub lingua Adæ*; (15) Christ tells Noah to make the ark, *Fac tibi Arcam*.

The tracery contains: (1) Thrones, (2) and (3) Seraphim, (4) Cherubim, (5) Angels, (6) Dominions, (7) Virtues, (8) Powers, (9) Principalities, (10) Archangels inscribed respectively: *Tronus*, *Seraphim*, *Cherubyn*, *Angeli*, *Dominatus*, *Virtutes*, *Potestates*, *Principatus*, and *Archangeli*.



The Noah window contains events from the life of Noah : (1) The building of the ark by Noah and his sons, *Hic Noy fecit arcam* ; (2) The victualling of the ship, *Hic Noy introivit in arcam* ; (3) The raven and dove are despatched from the ark, *Hic Noy emisit corvum et columbam* ; (4) The dove returns with a twig of olive, *Hic Noy columbam abiit* ; (5) The saved from the flood leave the ark, *Hic Noy egrs est de Arca* ; (6) Noah and family return thanks for their safety, *Hic Noy obtulit Olocaustia super altare* ; (7) Shem and Japhet cloak their father, *Hic Cham vidit patrem nudum* ; (8) Noah dies in the presence of his sons, *Hic Noy mortuus est*. In addition there are numerous XVI century painted windows.

*St. Sampson*.—In east window of south aisle are XV century figures of St. Sampson and St. Anthony.

*St. Teath*.—Remains of XV century glass in tracery lights of aisle windows, in south aisle are shields bearing Passion emblems, one being the Lantern. In a window on south side of chancel are shields, one displaying the Five Wounds, others arms of Arundell alliances.

*St. Winnow*.—In east window of south aisle is XV century glass, restored 1867, showing the arms of Courtney, also two rows of figures, St. George, The Holy Mother and Child, St. Christopher and St. Michael, beneath which are St. Winnow, The Blessed Virgin, St. Mary Magdalene and St. Leonard. In east window of chancel is the Crucifixion between figures of the Holy Mother and St. John the Divine.

*South Petherwin*.—In a window in south aisle are two XV century shields, one of Tremayne.

There are also remains of ancient glass at *Quethiock* and *St. Keyne*.

#### CUMBERLAND

*Carlisle Cathedral*.—In tracery of east window are remains of a XIV century Doom. In upper quatrefoil is Christ seated, showing the stigmata and wearing a cruciferous nimbus, to whose left is depicted the heavenly city ; St. Peter, at whose feet is the river of life, standing at the gateway, the figures of the blest being nude. On the other side are the lost undergoing various torments, some being boiled in cauldrons, some burnt, whilst one is turning on a spit, there being numerous attendant devils. Other parts represent the Resurrection, amongst the rising figures are kings and church dignitaries. Since there were once here the arms of John of Gaunt, governor of Carlisle, 1380-84, it is more than probable that the glass

was then inserted. Nave clerestory, north side V. from east. In this window are eight shields. In three tracery lights occur in each, Neville. In lower lights are: (1) Quarterly 1 and 4, Castile, 2 and 3, Leon, imp. France ancient and England quarterly, differenced with a label of three points, John of Gaunt. (2) France ancient and England quarterly, imp. quarterly 1 and 4 or, an eagle displayed sa., 2 and 3 gu., a lion rampant arg. (3) St. Edward the Confessor. (4) France ancient and England quarterly, differenced with a label of three points. (5) Stafford. II, III, and IV lights contain golden crowns in their borders. All these shields were originally in tops of lower lights of east window, the lower lights of which, now lost, would originally accommodate a Jesse tree.

*Cross Canonby*.—There are remains of XIV century glass, decorated with conventional leaf-work in east window of chancel.

*Crosthwaite*.—There is, in a small XIV century window, St. Anthony holding in one hand a crutch and bell, whilst in the other he bears a book.

*Edenhall*.—In east window are figures of King Ceolwyn and St. Cuthbert. Also later heraldic glass brought from the Hall in 1820.

*Greystoke*.—The east window of five lights contains some interesting glass which was restored in 1848.

		A		A
		B		B
		A		A
			4	
			b	
	3		6	
8	9	10	11	12
13	14	15	16	17

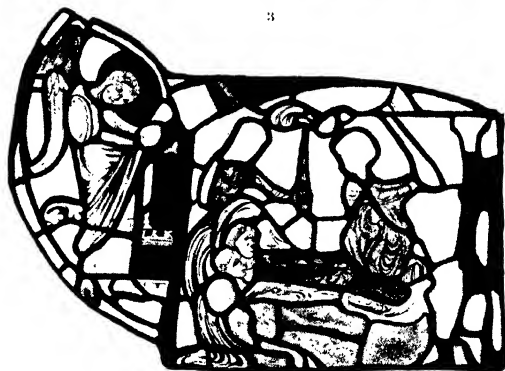
(1) A saint wearing an alb and chasuble holding a staff standing upon a red devil. (2) A bishop mitred and wearing a cope, carrying a staff and giving the benediction. This may represent St. Thomas of Canterbury, to whom a chantry was dedicated. (3) Three kneeling females, mother and daughters, the former of whom wears a head-dress of the time of Henry VII; they possibly portray Elizabeth, Baroness Greystoke who died 1516, and her two daughters. Above was a label, *Virgo preclara mala per te sunt aboleta*, whilst beneath is *Burbank* which originally formed part of the following inscription now lost: *Orate pro aia Tho: Burbank quondam Archidiaconi Karl. Parentum Suorum et oīum fidelium defunctorum, qui hoc*

*opus fieri fecit Anno Dni Millmo quingesimo Vicesimo.* (4) In the middle are the five wounds of Christ, the heart forming the centre from which radiate the feet and hands, the whole being surrounded by a crown of thorns. (a) Four heads, one being that of Christ wearing a crown of thorns. (b) A head of St. Catherine, to whom there was once a chantry. (5) The Holy Mother, upon whom is descending a dove on rays of light. (6) Eleven figures kneeling, viz. a mother with her five daughters and five sons, the latter being behind. (7) A kneeling ecclesiastic, wearing a surplice and amice, above on a label, *Maria ora pro nobis*, and beneath fragments of inscriptions thus:—

: Orate	ro aia dni Thom
Beauchamp	istis ecclesie
Ricardus	Thomas
Hoton <sup>1</sup>	Whitlaw

(8) St. Andrew, addressing a group of people, upon a label above *Here brynges | first | plac | ew out of ye chyp fro fyssyng.* (9) A group of kneeling figures. (10) In front of a city gate, with trees near by, is St. Andrew upon a plank beside a boat, holding in his left hand a book *s | Andrew out | of chyp goes | and entyres ye | cyte of Wronon.* (11) St. Matthew in prison, represented as speaking through barred windows to a group of people, who are kneeling and standing without. *Long tyme were | set | cryst | wyght gyfts | Mathew here his foly.* (12) Christ in glory, seated, holding a banner and orb; upon His right is St. Peter and on His left St. Andrew. *Her | takes | Cryst sayn Andrew | yrst ol | to ye.* (13) Christ standing upon the sea-shore in front of a fire holding a staff, whilst in a boat to whom His hand is extended, are several figures, one of whom grasps a net (John XXI 1-10). *Here commands ye k | so drawen no taken de | ? | rew i | prson ys.* (14) St. Andrew standing before a church holding an asperge, before him are several persons, one a female. The legend belonging to this is illegible. (15) St. Andrew, among a group of persons, is standing in front of a gate having a portcullis, in front of them is a wall washed by water. *Here e k | a bysshop | XV keper. ye quylke | kepyd ye prson.* (16) St. Andrew standing in a group of figures, one of whom seems to be a king, beyond are several nude figures, male and female, rising from the water, whilst in the background is the wall of a town, in front of the gate of which is a tree.

<sup>1</sup> Richard de Hoton was rector of Greystoke, 1357.



THIRTEENTH CENTURY GLASS IN  
 1 & 2. NORTH ROSE, LINCOLN CATHEDRAL  
 3. SOUTH TRANSEPT, LINCOLN CATHEDRAL  
 4 & 5. ALDERMASTON CHURCH, BERKS



*Comes Andrew | to ye cyte and baptyst nie | pined by ?* (17) This panel contains fragments of three subjects, (a) a king seated upon a throne beneath a canopy, to whom a bird presents something; this is probably the legend of St. Oswald, King of Northumbria; (b) a portion of a castle, in the gateway of which stands St. Andrew, the head of another saint being visible behind a grated window; (c) a portion of a figure of Christ is to be seen above *b*; at *bydding of Andrew here S | rave | unt | s peple c | levenyng | at wer | all Christ*. The story pictured above may be read in "The History of Mār Matthew and Mār Andrew, the blessed apostles, when they converted the city of dogs, the inhabitants of which were cannibals," the author of which was Leucius Charinus, whose writings were declared heretical by Pope Gelasius in V century.<sup>1</sup>

*Penrith*.—In an eastern window of north aisle is a portrait of Richard III, whilst in a window on south side are figures of Cicily Neville and Richard, Duke of York, his parents.

#### DERBYSHIRE

*Ashbourne*.—In north transept is Cokayne imp. Fitzherbert, whilst in east window there are, in the upper part, shields, including those of England, Lancaster, Annesley, Lathbury, Ferrers,

<sup>1</sup> Subsequent to the gift of tongues at the feast of Pentecost the apostles drew lots to decide the places to which each should go for missionary purposes. It fell to the lot of St. Matthew that he should visit Wrondon or the city of dogs, whither he departed, and reaching that place was cast into prison by the inhabitants prior to his execution which was fixed to take place in thirty days. During his imprisonment, Christ appears to him (17, *levenyng*) and promises to send St. Andrew. After a period of twenty-seven days, Christ called St. Andrew and his followers and takes them away in a ship, the crew consisting of himself and two angels disguised as sailors, in the course of which voyage they sink into a deep sleep and are subsequently landed at Wrondon (10 and angels in *b*). Upon awakening they recount their dream of Paradise (12), and St. Andrew proceeds to the prison where the guardians fall dead (label in 15 end) and forthwith liberates the captives (17 *b*), who, in company with St. Matthew, are incontinently translated to a mountain upon which they discover St. Peter (12?). Whilst St. Andrew is walking about the city, the escape of the prisoners is discovered, upon which the citizens cast lots to decide who shall be eaten for food. This matter having been decided, the son and daughter of the victim are taken instead of him to the place of execution (11). St. Andrew by the exercise of prayer prevents the sacrifice, on account of which he is denounced by the Devil, upon which St. Andrew gives himself up and is tortured. Subsequent to this, on his prayers to heaven, he is directed to behold and upon so doing "he saw large trees which had grown up and bore fruit" (i.e. portions of his flesh, torn from him) (10 and 14). The same night his wounds are healed and the city is inundated with water, St. Andrew escapes however, the flood ceases and the dead are restored to life, the father of the two victims and the executioner are at once swallowed up alive (16). The citizens are forthwith converted and proceed to the erection of a church (14).

Cotton, Pole, Blount, Francis, Blundell, Grey of Codnor, Findern, Fitz Warren, Basset, Kniveton, Champagne, Darley, and Okeover. In south transept are shields of Longford imp. Bradburne, also Warrenne, also a small Crucifixion.

*Beighton*.—XV century fragments in aisle window.

*Bradbourne*.—In a window on south side is XV century glass, including the arms of Edensor.

*Breadsall*.—There are remains of XV century glass in east window.

*Chesterfield*.—In south window of Foljambe Chapel are four shields including those of England and Wake. In west window of nave are fragments inserted 1843.

*Clown*.—East window contains a small figure.

*Crich*.—Here are the arms of Fitz Ralph.

*Cubley*.—In a window on south side of chancel is St. Catherine with a wheel, also a bearded saint kneeling, both of XIV century.

*Dalbury*.—In a window on south side of nave is a figure of St. Michael of XIII century.

*Doveridge*.—In window at west end of south aisle are XV century fragments.

*Dronfield*.—Glass in the east window portrays angels playing musical instruments of XIV century.

*Eckington*.—There is ancient glass here.

*Egginton*.—In east window beneath canopies are: Our Lord crucified, God the Father, the Holy Mother, and St. John, bordered with castles and lis. South window of chancel contains a man in a blue gown holding a scroll inscribed, *Misere mei d'ne*, and a bishop holding a chalice and crozier.

*Elvaston*.—Contains part of an heraldic lion.

*Etwall*.—In tracery of a window is the emblem of the Trinity, St. Helena and quarries, one bearing a ring and *semper* on a scroll.

*Haddon Hall Chapel*.—North window contains in its lower part, on quarry backgrounds, St. Michael overcoming the Devil, St. Anne teaching the Blessed Virgin to read, and St. George spearing the dragon, whilst beneath are the following shields: (1) Vernon destroyed, above which (2) *Richard Vernon*, (3) damaged. In tracery are the following bearing emblems: St. Matthew, St. Bartholomew, St. James Major, St. Paul, St. James Minor, and St. Leonard.

East window. In the central light is the Crucifixion with four angelic attendants, three of whom hold chalices, on the left is the

Holy Mother, above whom is the emblem of St. Matthew, whilst St. John the Baptist is on the right, moved from outer light on the same side. At a lower level are: (1) A small armoured figure, kneeling to a *prie-Dieu* upon whose right arm occurs the Vernon blazon. (2) An angel holding the shield of Sir John Ludlow, of Hodnet, father-in-law of Sir Richard Vernon. (3) Angel holding a shield, arg., fretty, sa., a canton. (4) Angel holding a blank shield. (5) The lower half of bishop, in vestments, holding a crozier. Beneath, across the entire window, is an inscription, *Orate pro animabus Ricardi Vernon et Benedicte uxoris eius que fecerunt año dñi Millesimo cccc<sup>mo</sup> xxvii.*

In tracery at top to left of centre is an angel, whilst beneath are St. Helena, an archangel holding scroll inscribed, *Ave Maria*, the Blessed Virgin in front of whom is a lily pot, arms of France modern and England quarterly, and three injured figures. Two figures from the main lights were stolen in 1828, at which time the glass from the south window was also removed.

*Hathersage.*—In tracery of a window in north aisle are an ape, an owl, a griffin, and parts of an eagle, which were once in Dale Abbey.

*Hault-Hucknall.*—In four light window is XV century glass. The Blessed Virgin, the Crucifixion, St. John the Divine, and St. Ursula, who holds an arrow and has numerous figures of virgins beneath her cloak. Across the lower part are Elizabeth, wife of John Savage, wearing an heraldic cloak and her daughter kneeling, the arms are 1st and 4th Somerset, 2nd Herbert, 3rd Woodville. Shield of Hardwicke, a priest in blue cloak, and two sons of John and Elizabeth Savage.

*Killamarsh.*—In a window, on south of chancel, is the Holy Mother with Christ in her arms, and a scroll inscribed, *Sancta Maria*, also quarries in window near porch.

*Kniveton.*—Fragments including a female head and shield.

*Mackworth.*—In windows of north aisle are floral quarries.

*Mapleton.*—In a window here is some XV century glass.

*Marston-Dove.*—In window in north aisle is shield of Wylde.

*Measham.*—East window contains shield of Grancourt and fragments.

*Morley.*—The glass in north aisle, originally in refectory of Dale Abbey, was purchased in 1539 by Francis Pole, and presented to Morley Church.



North Aisle. The legend of St. Robert of Dale Abbey, related by Ashmole: "St. Robert of Dale Abbey had sustained damage by the deer from a neighbouring park on his grounds; to rid himself of this annoyance, he shot some of them, for which he was summoned before the king. After a hearing and appeal, the saint was finally ordered to take as much land as he could plough round in a day." (1) St. Robert represented shooting the deer, *St. Robert shooteth the deere eetyng his corne* (modern); (2) The gamekeepers complain to the king, *whereof the keepers complayn to the kyng*; (3) The saint is here represented as also complaining to the king, *here he complayneth hym to the kyng*, who replies, *Go whom and pin them*; (4) St. Robert represented as driving the deer into the pen, *St. Robert catchyth the deere* (modern); (5) The keepers again appear before the king, *Bid hym come to me*; (6) The king gives the saint all the ground he can plough with the deer, *Go ye whom, and yowce them, and take ye ground w<sup>th</sup> ye plode*; (7) The saint represented as ploughing with the deer, *St. Robert plooth with the deere* (modern).

Holy Cross Window. (1) The making of the Holy cross, *Sanctem crucem faciunt*; (2) Christ is placed thereon, *Super crucem strictus est Ihc*; (3) The burial of the Holy cross, *Sancta crux sub terra conditur*; the position of the Holy cross is revealed to St. Helena, *Sta Helena per somnium crucem videt* (modern); (5) The discovery of the Holy cross, *Sanctam crucem inveniunt anno CCC XXVI*; (6) The efficacy of the true cross is tested with a dead body, *Demonēs fecerunt unulatum in aera* (modern), except inscription; (7) Chosroes, who had removed the cross, after his capture of Jerusalem, refusing to be a Christian is beheaded, *Hic Heraclius amputat caput*; (8) The son of Chosroes accepts baptism, *Heraclius baptizavit suum filium juniorem*; (9) Heraclius upon his return finds the city gate walled up, *Sanctam crucem in Hierosoolymam portant*; (10) The exaltation of the cross, *Sanctæ crucis exaltatio XVIII Kal Oct.* All the legends in this window are modern except 2, 6, 7, and 8, as also are the greater part of the canopies.

The east window. To left is the Holy Mother and Child upon a blue background, around her head *Sta Maria*. In central light are St. Ursula and the eleven thousand virgins, the latter portrayed by eleven figures in a sheet, borne up by angels. Above St. Ursula occurs *Stū. ursula. cum. XI. M. virginum. tū. angelis. ascendens. in. celum.* upon a blue background. In the third light is St. Mary Magdalene, upon a blue background, holding in her hands a vase,

above her inscribed, *Stā Maria Magdalena*. At the foot of each light is a group, the subjects representing three incidents from the *Te Deum*: (1) Holy church, nine figures led by a pope, behind whom stand a cardinal and a bishop, before whom is inscribed, *Tibi laus tibi glia*; (2) The glorious company of the apostles, the twelve led by St. Peter, bearing the keys, in front is, *Te decet laus et honor dñe*; (3) The noble army of martyrs, a group of thirteen saints, kings, queens, men, and women, in front is, *In sæ cla semp . . . beata*.

South aisle, east window. The original second light contains a female saint, upon a red background, under a canopy, wearing a blue cloak over a white robe, she holds a book in her right hand, whilst beneath is *Sancta Elizabetha*. Below is a group of eight kneeling figures, viz. three girls and five boys, dressed in costumes of 1500. These are the children of the donors, who would originally occupy corresponding positions in the first and third lights. In the next light is St. Peter, upon a blue background, under a canopy; he wears a red cloak and white robe, holds in his left hand a book, whilst in his right hand are keys, under him is *Sanctus Petrus*, whilst at the foot of the window are a number of fragments arranged in a geometrical pattern. At the top are two shields of Estaferen and Statham. In a window on south side are: I. An ecclesiastic, wearing a white chasuble, red dalmatic, and jewelled gloves, supporting with his right arm his crozier, whilst he holds in both hands a volume, upon a blue background, with a scroll inscribed, *Sēs Rogerus*, and represents Roger, Bishop of London, who died 1241. II. The four evangelists, represented as sitting at desks writing, each is provided with wings and is accompanied by his appropriate emblem. St. Matthew is portrayed as bearded and St. Mark as wearing a high-crowned hat, whilst each holds a scroll inscribed respectively: St. Mathew, *istis*; St. Mark, *in bis binis*; St. Luke, *rami lit ē i filru*; St. John, *xpr compleus oia*. III. (a) An ecclesiastic mitred, wearing a white chasuble and green dalmatic, holding in his right hand, upon which is a jewelled glove, his cross staff, and in his left a book, in front is a scroll inscribed, *Willms Archeps*. This represents St. William, Archbishop of York, 1144-54, canonized 1226. (b) *Vis-à-vis* with the above figure, and upon the same red background, is a monk in brown habit and a blue cloak, holding in his right hand a crozier, above is a label inscribed, *Sēs Johis p'or Bridlintone*. All these figures are nimbed and are under elaborate

canopies. In upper part are two shields: I. quarterly 1 and 4, Statham 2 and 3 Morley; II. Okeover.

*Norbury*.—The church, once dedicated to St. Barloke,<sup>1</sup> now assigned to St. Mary, contains a large amount of glass, principally of XIV century. The east window contained much of its glass until 1823, when the then Vicar sold it to a Yorkshire family; following upon its removal, the window was bricked up and remained so until 1842, when, as the church was undergoing restoration, the window was again opened out, and glass was removed from elsewhere to supply the deficiency. The groundwork consists of XV century quarries, some decorated with the rose en soleil, others with N.A. for Nicholas and Alice Fitzherbert, *circa* 1450, and J.F. for John Fitzherbert, *circa* 1500, these latter removed from south-west chapel. The central light contains the Trinity, removed from south-west chapel, and beneath are St. Peter, St. Andrew, St. Philip, and St. James Major, in the lower parts of the two left-hand lights are St. Thomas, St. John, St. Bartholomew, and St. Simon, whilst in the lower parts of the two right-hand lights are St. Matthew, St. James Minor, St. Jude, and St. Mathias. All these figures hold passages from the Apostles' Creed, and were originally in the clerestory. In upper parts of lateral lights are St. Chad, St. Margaret, St. Fabian, and St. Edward, all of which were removed from south-west chapel. The tracery lights have within them shields of Cotton imp. Fitzherbert, Pole imp. Fitzherbert, Fitzherbert imp. Babington, also two uncertain. The eight chancel windows contain fine Decorated grisaille, painted with twining scrolls of foliage, heightened by interlacing bands and small medallions; the leafy borders are carried out on red and blue, and at the top of each main light is a large shield including, on the north side of chancel, Earl of Lancaster, Warrenne, Grandison, Clare, de Burgh, Earl of Chester, Beauchamp, Bassingbourne, Poynings, Mandeville, Audley, Hodeville, and Wollerton. South side, France, Mowbray, Fitzherbert, Chamond, de la Mere, Bek, Grey, Fitzherbert, England, Brerton, Montfort, and Bruce. Traceries are modern, with exception of second from the west upon the north side. East window of south-east chapel contains in central light, at top, the Crucifixion, and beneath St. Anne teaching the Blessed Virgin to read; in the left-hand light is St. Winifred, whilst in the right is St. Scytha. At the bottom occur

<sup>1</sup> This is possibly the same as St. Barroc, a native saint of VI century, whose feast day was 29 November.

from left to right, figures of eight boys kneeling, a shield, Fitzherbert imp. Bothe, and the mother and five daughters kneeling. This commemorates the marriage of Nicholas Fitzherbert to his second wife, Alice Bothe. South window in south-east chapel contains St. John the Baptist, *Sanctus Burlock Abbas*, and St. Anthony, whilst at foot of two side-lights are Nicholas Fitzherbert and his two sons and Isabel (Ludlow) his first wife, and two daughters. The west window of nave contains St. Mary Magdalene kneeling, upon a quarry background decorated with N.A., seven shields representing alliances of the Fitzherbert family; it also, until 1823, contained the three Marys.

*Norbury Hall*.—Here are shields of Fitzherbert alliances, also six XV century roundels showing occupations for the months of January to June, also one depicting the Scourging.

*North Wingfield*.—In west window of tower is a monk holding a book and rosary. In east window of chancel are two shields, one that of Bingham.

*Ockbrook*.—In east window are the four Evangelists and their emblems, circa 1500, brought from Wigston Hospital, Leicester, 1810.

*Sandiacre*.—In north window of chancel are XIV century fragments.

*Shirland*.—Fragments in south clerestory windows.

*South Normanton*.—Fragments in east window.

*Staveley*.—Fragments in east window of chantry.

*Sutton-in-the-Dale*.—In centre window of north aisle are a man in armour bearing the blazon of Leake, and a shield Beresford imp. Hassall.

*Thorpe*.—In a south window of chancel is heraldic glass.

*West Hallam*.—The mid-clerestory window on north side contains a demi-figure of St. James Minor, holding over his right shoulder a club, and in his left hand a book, above is a somewhat mutilated inscription, *Sanctam Ecclesiam Catholicam Sanctorum Communionem*. In chancel window upon south are two small figures beneath canopies, whilst that on north has yellow stained quarries, depicting birds, also six shields: (1) Cotton, (2) Strelley, (3) Powtrell and Strelley quart. imp. Bassett, (4) Powtrell imp. Cotton, (5) Powtrell imp. Strelley, (6) Newdigate.

*Whitwell*.—In east window of chancel and eastern windows of north transept are fragments including heraldic glass.

*Wingerworth*.—Old glass in tracery of east window of north aisle.

## DEVONSHIRE

*Abbots-Bickington*.—East window. In north light are St. Christopher with the Child upon his shoulder; above is St. Anthony, habited in blue, holding in one hand a book and in the other a staff with a bell, at his feet a pig. In lower part of other light are remains of a Crucifixion, with figure of one thief and part of an inscription *Abbot*; there are also roses, lilies, crowns, suns, etc.

*Alwington*.—Shields in tracery of east window of south aisle.

*Ashcombe*.—East window contains continental glass depicting the Passion and the Deposition, there are also fragments of English glass removed from other windows.

*Ashton-on-Teign*.—Here are a number of Chudleigh shields (*circa* 1440), also part of an Annunciation; the archangel bears a scroll inscribed, *Ave gra plena dñs tecum*, and there is a headless bishop. In another window are Passion emblems, including the pillar, scourges, rods for sponge, also chalice and wafer.

*Atherington*.—Remains of glass in window on north of chancel, the gift of Thomas and John Beaumont, 1480.

*Awliscombe*.—In east window of Tracy aisle, are four figures, including St. Catherine and St. Barbara, whilst in the central window is a pelican in her piety, and beneath a monogram.

*Beer-Ferrers*.—In east window are kneeling figures of Sir William de Ferrers and his wife Matilda, upon a lattice work of ruby (*circa* 1338). Sir William is in complete mail, and wears genouillères, surcoat and ailettes, both the latter bear his arms. As founder, he holds in his hands a Gothic church. Facing him is his wife, with hands raised in prayer, her robe decorated with the family arms; above their heads are inscriptions recording their names, etc., which are upon yellow glass, as also are the floral ornaments in the borders. In the same window in fragments of border are arms of de Ferrers and of Carminow, also heraldic shields beneath the figures. It was whilst making a tracing of this glass, that Stothard, the author of the work on monumental effigies, fell and was killed.

*Bratton-Clovelly*.—In vestry is old glass in two windows.

*Broadclyst*.—In north and south chancel windows are XV century quarries.

*Broad-Hempston*.—West window of south aisle contains quarries, upon which are the Agnus Dei and a wing, the badges of the Rowe and Barnhouse families, upon which is the Rowe shield.



6



EARLY HEADS AT

1. DORCHESTER ABBEY, OXON.
3. WESTWELL CHURCH, KENT.

2. JERUSALEM CHAMBER, WESTMINSTER
4. JERUSALEM CHAMBER, WESTMINSTER



*Buckland-Monachorum*.—In east window is XV century glass, with incidents from the life of St. Andrew.

*Bundleigh*.—In east window of north aisle is XV century roundel, depicting the Crown of Thorns and three sacred nails.

*Callington*.—In tracery of south chancel window are the Holy Mother and Child of XV century, also an heraldic rose and fragments.

*Calverleigh*.—Some XV century glass.

*Chagford*.—Here are two XV century shields.

*Christow*.—There is some ancient glass here.

*Clyst-St.-George*.—In two windows in chancel is the glass originally in east window. In north window is the Crucifixion with attendant figures of the Holy Mother and St. John, above is a medallion of the Holy Mother and Child, whilst beneath is shield of John Wynard, the gift of John Wynard and his wife Isabella. Window on south side contains St. George, beneath is a kneeling ecclesiastic holding a scroll inscribed, *Ora pro Johe Allar, Rector hujus ecclesiae*. He died in the year 1407. In a window in vestry are St. Ambrose and St. Jerome.

*Coleridge*.—In central light of east window of north aisle is a crowned figure holding an orb, supposed to represent Edward V.

*Combe-Martin*.—On south side near the screen are seraphim on wheels.

*Cotehele*.—East window of chapel contains the Crucifixion, the Holy Mother and St. John, whilst attendant angels minister to the Saviour. This glass is of the end of XV century.

*Doddiscombsleigh*.—North aisle, east window. (1) (a) Holy Communion, (b) Matrimony, (c) Confirmation; (2) (a) Modern, (b) Modern, (c) Penance; (3) (a) Ordination, (b) Baptism, (c) Extreme Unction.

In tracery occur 1 St. Stephen, holding stones and 3 St. Lawrence, bearing the gridiron. North wall, western window. (1) St. James Minor; (2) The Trinity, represented as three figures crowned, emblems of the Passion below; (3) Edward the Confessor, *Modern*. The four tracery lights contain emblems of the evangelists. II. This window contains St. George, St. Andrew, and St. Patrick, the last modern. III. (1) St. John, modern; (2) The Holy Mother with folded hands; (3) St. James Major, holding a sword. IV. Eastern; (1) St. Christopher bearing the infant Christ across a river, holding a budding staff in his right hand; (2) St. Michael holding in his left hand a cross and in his right hand the scales;



(3) St. Peter holding on his right arm a large key, and in his left a book. In I. and IV. occur the words, *benefactoribus, fenestram fecit hujus operis* and *fieri fecit*. In I. are the Doddiscombe arms, the II. and III. are the Chudleigh arms. All this glass is *circa* 1450.

*Exeter, Bampfylde House.*—In a front window are five shields of Bampfylde alliances.

*Exeter, The Cathedral.*—The glass here has been much abused, particularly in XVIII century, when Peckitt of York was allowed to cut up ancient work into sausage-shaped patterns. The original east window, of six main lights with tracery above, was given by Bishop Stapledon, *circa* 1320, the work being executed by Master Walter, possibly of Rouen, from which city in 1317 a quantity of glass was purchased to the number of 1800 pieces. The original window contained in its tracery Abraham, Moses, and Isaiah, whilst beneath were St. Margaret, St. Katherine, and St. Mary Magdalene, together with St. Peter, St. Paul, and St. Andrew. The window remained thus until 1389, when Henry de Blakeborn, Canon of Exeter, offered 100 mk. towards increasing the size of the east window.

Robert Lyen of Exeter was immediately engaged at a yearly salary of £1 6s. 8d. to glaze "the great window newly made at the head of the church behind the High Altar"; for each foot of new glass he was to be paid 1s. 8d., whilst for accommodating the old work to its new situation, he was to receive 3s. 4d. per week, with an additional 2s. per week for his assistant; the glass was found by the Chapter, he on the other hand provided the necessary tools, etc.

The present window is one of nine main, ten large, and eighteen lesser tracery lights; he had thus to supply three large figures for the lower lights, glaze all the tracery lights, save three, and increase the length of the six original main lights, in order to fit the glass to the larger spaces of the new window, an end attained by the insertion beneath each figure of canopy work and shields.

The window now contains in upper tracery lights: (1) Abraham, (2) Moses, (3) Isaiah. In lower tracery lights: (1) St. Sidwilla holding a scythe, behind her a well; (2) St. Helena holding a cross; (3) The archangel Gabriel; (4) St. Michael holding a shield with red cross upon it; (5) St. Catherine holding a wheel in one hand, a sword in the other, mantle bears lions pass. guard. or; (6) St. Edward the Confessor crowned and holding a sceptre; (7) St. Edmund holding in right hand a sceptre, in his left two arrows.

Beneath are: (1) St. Margaret, the two shields below are: Bishop Edmond de Stafford, 1395-1419, and Bishop Richard Blondy, 1245-57. (2) St. Katherine holding a wheel, beneath are two shields, Bishop Robert Chichester, 1138-55, and Bishop Osbern, 1072-1103. (3) St. Mary Magdalene holding a vase, beneath are two shields: Edward the Confessor, and a larger shield removed hither from the tracery, the arms of the See of Canterbury imp. Archbishop William Courtney, 1381-96. (4) St. Barbara holding tower and palm branch, robe bears lis, beneath is the shield of Bishop James de Berkeley, 1326-27. (5) The Holy Mother and Child, beneath is France modern and England quart. (6) St. Martin, beneath whom is *Sanctus Martinus* and the shield of Peter Courtenay, Bishop of Exeter, 1478-86. (7) St. Peter holding a church in one hand and two keys in the other, beneath are two shields, Athelstan, and Bishop Leofric, 1046-78. (8) St. Paul holding a large sword, beneath are two shields, Bishop Warelwast, William, 1107-36, and Robert, 1155-60, Bishop Brewer, 1224-44. (9) St. Andrew holding a saltire cross, beneath are two shields, Bishop Walter de Stapledon, 1308-26, and Bishop George Neville, 1458-65. All these are upon coloured backgrounds beneath canopies within foliate borders (Pl. XVIII.).

Clerestory windows of choir were originally glazed with Decorated grisaille upon which were figures under canopies with shields beneath, of these IV upon north alone, remains entire, though fragments of original glass occur in tracery lights of nearly all twelve windows. IV contains four figures of apostles, beneath canopies, upon a background of trailing foliage, and these windows, doubtless executed by Walter of Rouen, are very similar to glass preserved in Lady Chapel of Rouen Cathedral.

Windows of choir aisles were originally glazed in pairs with decorated grisaille, the leaf-work on which was, from west to east: I. Sycamore; II. Trefoil *in situ*. The south side contains four shields: (1) Fitz Stephen, (2) Edward the Confessor, (3) de Mortimer and de Burg quart. England, (4) Fragmentary; III. Oak; IV. Ivy. Parts of tracery lights and canopy tops remain, also on both sides are shields, one that of Bishop Edmund de Lacy, 1420-55; V. Ash; VI. Hawthorn. Upon this grisaille groundwork were inserted lion masks, grotesque heads, human faces, and shields.

*Chapel of St. Gabriel.*—South window contains fine Decorated grisaille of XIII century, upon which are six shields, Northwode,

Northwode imp. Grandisson, Montacute, Montacute imp. Grandison, Courtenay, and Courtenay imp. de Bryan. The east window contains glass removed from the tracery of the second pair of windows in the choir aisles, also from the fifth pair; the canopy work is original.

*Chapel of St. Mary Magdalene.*—The east window contains late XIII century glass, some of which was in fourth pair of windows in choir aisles, whilst some was originally in north window of this chapel. There are herein four shields, Grandisson, Fitz Alan quart., Warrenne, Bishop Stafford and Courtenay imp. de Bohun, and in central light a kneeling ecclesiastic who holds a scroll invocatory to St. Mary Magdalene; and as two similar figures are in lower part of east window of Chapter House, it is possible that this originally came from thence. In window in Lady Chapel are two small tracery lights and a fragment of a canopy, the latter now upon a modern background. Clerestory of nave originally contained figures beneath canopies.

*Chapter House.*—East window contains XV century fragments, amongst which are a number of shields brought from elsewhere, whilst at foot of window are two kneeling ecclesiastics, similar to that in east window of Chapel of St. Mary Magdalene. For help in regard to this glass I am indebted to Mr. F. Maurice Drake.

*Exeter, St. Edmund.*—In westernmost window upon north are fragments which include: an archangel, a shield bearing emblems of the Passion, viz. a cross calvary, ladder, spear, and sponge on a reed; shields, Chudleigh imp. Beaumont, Chudleigh imp. Kellaway and Copplestone.

*Exeter, St. Martin-in-the-Close.*—In south window are arms of Courtenay imp. the See of Exeter. In window on eastern side of nave, the axis of church being north and south, is glass, *circa* 1450. In tracery is a dove, below are four shields; (1) Bishop de Lacy, (2) The See of Exeter, (3) Askewith, and (4) Southcote.

*Hacombe.*—Preserved here are a bishop with a low mitre and crozier; an archbishop giving the Blessing, wearing a pall and a low mitre richly jewelled; a figure of the Holy Mother with a lily pot; also the shield of Hacombe, which glass is *circa* 1340.

*Hennock.*—In tracery of a window at western end of north aisles are four cherubim.

*Hempstone-Arundell.*—In window upon north side of chancel are several figures brought from Marldon, one being St. Christopher,

some shields and fragments, including a portion of an invocation to St. Peter.

*Highweek.*—In a window in north aisle are ancient fragments.

*Huntshaw.*—In a window in vestry is some mediæval glass.

*Ipplepen.*—The tracery of east window contains glass brought from other windows, and includes St. Thomas the Apostle and St. Brice, also shields of Fishacre and Lacy. In window on north of chancel are instruments of the Passion, the Five Wounds, a chalice, and shield of the Trinity, *Pater non est*, etc.

*Kelly.*—The XV century glass, contained in east window of north chancel aisle, was originally in east window. This, moved 1720, was restored 1890. The window contains St. Edward the Confessor, the Holy Mother, the Crucifixion (most of which is modern), and St. John the Divine, also shields of Kelly and Tremayne. A portion of the fifth figure, St. Anthony, is at the Rectory.

*Littleham.*—In a window in north aisle is glass, *circa* 1470: (1) Christ wearing the crown of thorns and holding a reed in His hand, the body gashed with wounds, (2) St. Roche, his red hat displays a scallop shell, upon his leg a circular sore, (3) St. Michael armed with a sword, the dragon beneath his feet.

*Loddiswell.*—Here is a shield.

*Lustleigh.*—Here are figures of: (1) St. Michael overcoming the dragon, (2) St. James with staff and book, (3) Holy Mother and Child, (4) A kneeling bishop. In east window of north aisle is a Crucifixion.

*Mariansleigh.*—Here are remains of XV century glass.

*Newton-Abbot.*—East window and a window on south side of chancel contain ancient glass.

*Paignton.*—In a window in north aisle is the shield of Bishop de Lacy.

*Peylembury.*—In four tracery lights are tinsured and nimbed figures of: (1) St. Blaise holding two rakes in his right hand and a book in his left; (2) St. Laurence holding a book in his right hand, a gridiron at his left foot; (3) St. Stephen holding three stones in his right hand; (4) St. Vincent holding two cruets in his right hand.

*Sampford-Courtenay.*—Here is a headless figure of the Holy Mother, and in the tracery of another window are seraphim.

*Shillingford.*—In a window on south side of chancel are several shields, including Carew and Courtenay.

*Sidmouth.*—In the vestry is a XV century shield representing

the five sacred wounds, which are depicted by five cuts from each of which drops blood and above each is a golden crown and inscriptions as follows: *Wel of Wisdom, Wel of Mercy, Wel of ever lastyng lif, Wel of grace, and Wel of gudly comfort.*

*South Sydenham.*—East window contains St. Sidwell, the gift of a wife in memory of her husband. In another window are St. Michael, small figures of the Holy Mother and St. Mary Magdalene. In another window are quarries on which are yellow lis, all of which are of the XV century.

*Sutcombe.*—In east window of north aisle is an inscription to a Prideaux and a shield of Prideaux. In tracery of east window of south aisle are several Ashe shields.

*Tawstock.*—In window of north transept are the arms of Martyn, whilst in south transept are three XV century shields: (1) Plantagenet, (2) Bouchier imp. Plantagenet, (3) The See of Canterbury imp. Bouchier.

*Tor-Bryan.*—The tracery lights of many windows contain XV century glass. In east window are St. Margaret, St. Edmund, St. Asaph, St. Anastasia, and others, also two shields, Bryan and Wolston. A window on north side of chancel contains a scroll inscribed, *By Thy Cross and Passion good Lord deliver us*, whilst in a window on south are St. Jerome, St. Ambrose, St. Augustine, and St. Gregory. The windows in the aisles, six on north side and five on south, contain subjects from Ezekiel v. 5-16, instruments of the Passion, the five Sacred wounds, the shield of the Trinity, and the arms of St. George.

*Weir-Gifford.*—In tracery of several side windows of nave are remnants of ancient glass, also in east window of south aisle.

*Wolborough.*—In the upper part of windows in north and south aisles are St. Mary Magdalene and St. Barbara, also the badges and shields of Courtenay, de Ferrers, Gardes, Reynells, and others. In a window on south side of chancel is an inscription, *Orate pro omnibus benefactoribus qui istam fenestram vitrari fecerunt.*

*Yarnscombe.*—Here is some ancient glass.

There is also ancient glass at *Bridford, Cheriton-Bishop, Dalwood, Horwood, Northleigh, Offwell, Slapton, and Whitstone.*

## DORSET

*Abbotsbury.*—Here are fragments of old glass, including a head of St. Anne and a shield of St. George.

*Bradford-Abbas.*—Here are figures of the Holy Mother and St. John the Divine, also a chalice and wafer, *I.H.S.*, and the emblem of the Trinity.

*Bradford-Peverill.*—In north chancel window are, in upper lights, the Coronation of the Virgin, in right-hand lower light is the Blessed Virgin and a lily pot, part of an Annunciation, all of which is of XV century. In 1850 Dr. Williams gave two boxes of glass, once in west window of Antechapel, New Coll., Oxon., to this church; and parts of this, including angels, saints, and borders, are now in the east window. The third window on north side of nave also contains ancient glass; in central light is shield of William of Wykeham, surrounded by the garter and surmounted by a mitre, beneath is his name.

*Cerne Abbas.*—In east window are numerous shields, *circa* 1500, including Berkeley.

*Haselbury-Bryan.*—In north aisle, east window, are canopy tops, and inscribed emblems of St. Matthew and St. John, whilst in the tracery are angels bearing shields, on which are *M*, *I.H.S.*, *S.I.*, intertwined, and *T.* for John Tonkere, rector, 1426-42, also a chalice. In tracery of another window are seraphim. There is also in tracery of a window a shield, Montagu and Monthermer quart.

*Ibberton.*—The westernmost window on south of chancel contains in one upper light XV century quarries on which are shields of Milton Abbey. The window is bordered *J.T.* in yellow upon blue, reading upwards, these the initials of John Towninge, rector from 1452-78, about which period additions were made to the church, and it is probable that the Abbey arms record the assistance given then carried out. There are fragments in west window of tower including a winged lion bearing a scroll inscribed *Marcus*, there is also XV century glass in upper part of east window.

*Iwerne-Minster.*—Here are remains of XV century glass.

*Melbury-Bubb.*—Glass here was originally inserted by Walter Boteler, *temp.* Edward IV. East window contains, in main lights, fragments, in tracery lights occur shields of (1) Warre and Maltravers, emblems of the Evangelists, a sun in splendour, white roses, and quarries with scrolls inscribed, *Dñs Walterus Boteler Rector ist loci*, disposed as to form the letters *W B*.

In windows on south of nave are fragments. North of nave: (1) The Annunciation, the archangel Gabriel holds a sceptre and a scroll inscribed, *Ave gratia plena Dns tecum*, placed on a ruby back-

ground; the Blessed Virgin, who is in white, with a blue cloak, holds a scroll inscribed, *Ecce ancilla Dñi fiat mihi secundum verbum tuum*, above is the Dove. (2) In centre, beneath a canopy, is our Lord crowned with thorns, displaying the Stigmata, whence the blood flowed on to panels of the seven sacraments in the side lights; Ordination is still to be seen. In tracery are the ten virgins, five have their lamps lit, the remainder carry theirs upside down; upon four quarries occur: *quinq: prudentes; quinq: fatue*; on scrolls over, *Date nobis de oleo vestro: quia lampades nostræ extinguuntur. Ne non faciat nobis et vobis, ite potius ad vendentes et emite vobis.* At top is Christ holding a scroll inscribed, *Vigilate itaque quia nescitis diem neque horam.*

West window. In tracery are the emblem of the Trinity, two scrolls inscribed, *Sancta Trinitas*, figures of the three persons of the Trinity, *Pater, Filius*, and *Sanctus Spiritus*, four censing angels, the twelve apostles, bearing emblems named on scrolls, also emblems of the four evangelists. In lower lights are: (1) The Last Supper; upon a scroll *Cena Domini*. (2) The head of a knight, William Fitz-Alan, Earl of Arundel upon a scroll *Orans Patrem*.

*Melbury-Sampford*.—Here is XV century glass, including shields of arms, chalice and wafer, mitre, and three fish.

*Melcombe-Bingham*.—Here is some glass removed from Milton Abbey, important portions being in east window, including an angel bearing the shield of the Turges, a family who once held the manor, then Melcombe Turges; at the side are the mouth of Hell, and a nimbed ox, whilst at the top is Christ blessing; this glass is of XV century. In other windows are numerous fragments, including a head of Christ, quarries upon each of which are two birds, *vis-à-vis*, holding leaves, and three canopies, whilst in a window in the chapel are St. Jerome and St. Augustine, also monograms of Sir John Horsey and William Middleton, Abbot of Milton.

*Milton Abbey*.—In dwarfed east window is glass placed here in 1789, some removed from dining-room of Abbey and some from St. John the Baptist's Chapel; in 1, 4, 6, and 7 are the following shields: Trenchard, the Royal coat, King Athelstan, founder of the Abbey, Hussey and Arundell; quarries bearing a *W*, a pastoral staff and three rudders, also *W.M.* and a pastoral staff, for Abbot William, and a monk kneeling.

*Shaftesbury*.—In east window are the Blessed Virgin kneeling at



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a desk, the shield of the Trinity, a shield bearing the five sacred wounds, and an heraldic shield.

*Sherborne*.—In south windows of chapel of almshouses of St. John the Divine, is ancient glass, including the Holy Mother and Child, St. John the Divine and St. John the Baptist, also Passion emblems and sacred monogram.

*Stratton*.—Ancient glass in north window.

*Upwey*.—In west window are remains of ancient glass.

#### DURHAM

*Durham Cathedral*.—In a window in the south transept is some glass, *circa* 1450, whilst some of the windows in south aisle contain fragments of ancient glass. Some glass, doubtless once in the monastic buildings, has recently been given to the Cathedral, including St. Leonard. In the Galilee are remains of ancient glass in windows on west side; northern window contains the Crucifixion, a saint, a king, and suns in splendour, also panels depicting the flight into Egypt.

*Durham, St. Oswald*.—Fragments of ancient glass.

*Lanchester*.—In three wooden frames, placed in third window from east on south of chancel, are three medallions of XII century glass having scroll-work beneath of fine quality. (1) The Shepherds tending their Flocks, the sheep being depicted in green glass; (2) The Adoration of the Magi, one of whom wears a square crown; over the figures is *Ecce Magi Deum Verum Adorant* in Lombardic characters; (3) The Flight into Egypt. The Holy Mother and Child ride upon an ass, whilst St. Joseph walks beside them, carrying a wallet hung from his staff.

*Raby Castle*.—In chapel are remains of ancient glass, including roundels which perhaps came from Fountains Abbey.

*Staindrop*.—In vestry window are shields of Clifford and Greystoke.

*Stanhope*.—In west window are fragments gathered from other windows, including the heads of five prophets, two males, and two females.

*Tanfield*.—Here is some ancient glass.

#### ESSEX

*Abbess-Roding*.—XV century figure of St. Edmund, Episc.

*Arkesden*.—In west window are several shields, including Walden Abbey and Arundell.

*Aveley*.—In west window is shield.

*Clavering*.—Here is much injured XV century glass.

*Colville Hall* contains XV century roundels of the months complete, except June and December.

*Great Bardfield*.—North aisle, north-east window. In tracery are three-quarter length figures of St. Stephen and St. Lawrence and a beautiful Crucifixion, which is of XIV century. In other windows are remains of canopy work and three shields.

*Great Dunmow*.—In east window of south chapel is shield of Bouchier. In second window from east in north aisle are remains of XIV century glass, also in upper part of Decorated window in south aisle, where are also remains of XV century glass including a shield, arg. on a cross gu. four fleurs-de-lis or. There are fragments of XV century glass in a window in north aisle.

*Great Ilford*.—In east window in chapel of the hospital are quarries bearing grasshopper.

*Greenstead*.—In a nave window is a head of St. Edmund.

*Hanningfield West*.—East window of south aisle contains a Colville shield.

*Hornchurch*.—In east window of north aisle is good XIV century glass, including a head of St. Edward the Confessor and a Crucifixion, the head of the Holy Mother taking the place of that of Christ, also two fragmentary shields of Deyncourt.

*Lindsell*.—East window contains two saints and a shield, az. on a bend cotised gu. three escallops arg. of XIV century. A Pieta and an archbishop at the top are of XV century. There are fragments of XIV century in window at west end of tower.

*Little Chesterford*.—In east window is old shield of arms.

*Margaretting*.—In east window is a fine Jesse window, circa 1460, which does not occupy its original position. This window contains twenty-two figures, of which twenty are original though four are partly restored, and commences with a large recumbent figure of Jesse, terminating with modern figures of the Holy Mother and Child. The figures, many of which are differently coloured and transposed versions of one cartoon, are placed in pairs *vis-à-vis* within circular loops of the vine. The central kingly figures are crowned, the attendant patriarchs merely wear hats, each named upon labels. Some of the kings carry sceptres, David plays the harp, whilst Solomon supports the Temple in his hands. One of the nave windows on north side contains fine figures.

*Messing*.—East window contains the Last Judgment.

*Newport*.—Remains of XIV century glass were recently presented and placed in two western lancet windows in north transept, including St. Catherine holding a wheel and St. Michael.

*Northweald*.—XIV century fragments in south windows of Lady Chapel.

*Ockendon, North*.—Ancient shields of Poyntz, France and England, in west window.

*Orsett*.—XV century glass in a window on south of nave.

*Pebmarsh*.—In window on north of chancel is a shield of Fitz Ralph, *circa* 1314. There is also old glass in a window in nave.

*Rivenhall*.—Here is fine glass purchased in Normandy by a late Rector, Rev. B. D. Hawkins, 1852-83. This glass, which is principally of the XV century, is in a window on north side of nave and also in east chancel window, in central light of which are four XII century medallions: (1) The Holy Mother and Child, (2) The Entombment, (3) The Resurrection, (4) Christ in Majesty.

*Romford*.—Here is figure of St. Edward the Confessor.

*Roydon*.—In four windows in north aisle is XIV century glass, some being decorated with a vine-leaf pattern upon ruby.

*Shalford*.—Here are some fine shields principally of XIV century.

*Sheering*.—Here is a considerable amount of XIV century glass. In tracery of windows on south side of nave, in window on north of organ, and in east window, in which is Christ holding an orb with the Holy Mother on the right and a censing angel on either side of him. In the side lights are cherubim, four having inscriptions beneath.

*Stapleford-Abbots*.—In window of Abdy pew are XIV century shields and figure of St. Edward the Confessor.

*Stebbing*.—Remains of glass, *circa* 1350, in east window and in several windows of nave.

*Thaxted*.—In three windows in north chapel is Perpendicular glass portraying: (1) St. Christopher and the arms of York, quartered with de Burgh, Mortimer, and Grenville; (2) St. Edward the Confessor, with a figure of Edward IV; (3) St. Michael and the arms of Edward IV; (4) St. George. The figures in other windows are difficult of identification, amongst them are St. Catherine, St. Thomas of Canterbury, and St. Laurence. In a window in south aisle are two figures, one St. Laurence. In window in south transept Abraham, and in another window are three scenes from the Creation:

(1) Adam and Eve in the garden, (2) Eve eating the forbidden fruit, (3) The expulsion from Eden; and also St. Mary, St. Affra, St. Catherine, and St. Petronilla. In west window is Edmund de Mortimer.

*White-Notley*.—In window in vestry is some XIII century glass, including a crowned female saint holding in her right hand a book.

*White-Roding*.—In window on south of nave is a XIV century fragment.

*Widdington*.—Here is ancient armorial glass.

*Wimbish*.—East and north-east windows of north chapel contain XIV century shields.

*Woodham-Ferrers* contains two shields and some Decorated grisaille.

There is also ancient glass at *Alphamstone, Belchamp-Otten, Bradwell, Gt. Burstead, Gt. Horkeley, Lawford, Little Baddow, Magdalen-Laver, Netteswell, Roothing-Abbots, Runwell, Sibble-Heddingham, and South Hanningfield.*

#### GLOUCESTERSHIRE

*Alston*.—XV century glass in south-west window of nave.

*Apenhall*.—In north-east window of chancel is ancient glass, including a head of St. Catherine.

*Arlingham*.—Here is old glass, including XIV century saints in two windows.

*Aschurch*.—Two windows in north aisle contain XIV century quarries and border.

*Ashton-Keynes*.—Here is some XV century glass.

*Ashton-under-Hill*.—Here is a shield.

*Badgeworth*.—In easternmost window of chapel is good glass, whilst upper parts of other windows contain fragments collected from elsewhere.

*Bagendon*.—Good glass in east window, including shield of Sir William Nottingham, Chief Baron of the Exchequer, 1479-83.

*Berkeley Church*.—Here are the three infant sons of Thomas, eighth Lord of Berkeley.

*Bishop's-Cleeve*.—In middle window of north aisle is ancient glass, including David playing the harp, and a queen; there is also a saint's head in a window of south chapel.

*Bledington*.—Easternmost window on north side of chancel contains fragments of grisaille, canopies, and borders. A window on the

south side contains, in its tracery, St. Bartholomew, St. Matthew, St. James, and St. Mathias, whilst its lower lights contain fragments, including the Coronation of the Virgin and canopy work. The clerestory of nave contains ancient glass in four windows: (1) Kneeling figures of Thomas Eyre and Thomas Andrewes; (2) Kneeling figures of Thomas Smyth and *Martyn Vicarius de Bladdington*; (3) Kneeling figures; (4) Kneeling figures. In four other windows in nave is ancient glass, including St. Christopher, whilst in tracery lights are heraldic lions, I.H.C., M., and the branch of a tree, bearing a scroll inscribed, *In Gadis hal*. East window contains fragments of a Crucifixion, portions of the Holy Mother, St. John, and St. Andrew; there are also in this church St. Mary Magdalene and St. George.

*Breedon*.—There is XIV century glass in two windows on south and one window on north side of chancel, these contain quarries, in the upper parts shields. There are also two saints in the window on north side, whilst in a window on south side of tower is some glass of XIV century.

*Bristol, The Cathedral*.—East window accommodates scanty remains of a Jesse tree, restored 1847. It now contains twenty-two figures, of which four are in the larger upper central lights and the remainder in the lower lights, and of these figures only four consist entirely of ancient glass. The figures are enclosed within oval spaces formed by the vine, and represent the Holy Mother and Child with the usual kings and attendant prophets. In tracery are numerous small heads, vine-leaves, sprays of foliage, and seventeen shields: (1) England, (2) Berkeley of Stoke Gifford, (3) Berkeley of Berkeley, (4) Wyllington, (5) Despencer, (6) Marmaduke, (7) de la Riviere, (8) Bradstone, (9) de Basset, (10) Beauchamp of Essex, (11) de la Mare, (12) Mowbray, (13) de Bohun, (14) de Clare, (15) Montacute, (16) Beauchamp, (17) Warrenne, which date from *circa* 1320.

Lady Chapel, north side, (1), easternmost. In two transom lights are two merchants' marks in silver stain, whilst at foot are shields, including Berkeley of Stoke Gifford, Cobham, and Berkeley of Berkeley differenced with a label of 3 points. (2) In tracery lights of transom are thirteen small heads of Christ and the apostles, beneath which are two Austin canons. South side, (1). Shields of Beauchamp, the Abbey and Berkeley, there are also two Austin canons, in lateral lights are a knight templar and hospitaller and canopy-work in brassy yellow, also shields of Berkeley of Stoke

Gifford differenced with label, Cobham, and Berkeley of Stoke Gifford differenced with a label of 3 points. (2) Above are shields of de Mortimer, St. Loe differenced with a label of 3 points, and Berkeley. Upper lights are bordered with lions on red and lis on blue, within is the martyrdom of St. Edmund. The king is represented nimbed, semi-nude, tied to a tree, in his body are several arrows. An archer in white, with red shoes and yellow hose, is depicted bending his bow, whilst of the second archer the head alone is original. A white wolf guards the severed head of the king.<sup>1</sup> In lower lights are fragments of canopy-work, portions of a knightly figure, a Berkeley of Stratton, and shields of Berkeley differenced with a label of 3 points, Warrenne and de Bohun. There are fragments in windows of north choir aisle, whilst in tracery of western window of south transept are heraldic roses. In eastern window of north transept is glass (*circa* 1465). In tracery at top is the Trinity upon blue, in upper row are two kneeling figures with inscribed scrolls, and between them are two other figures, that upon the left seated upon a yellow throne. In lower row are St. Peter, St. Paul and the four evangelists, beneath canopies, upon backgrounds coloured red, blue, red, red, blue, red, the lower lights are filled with fragments.

Chapter House has in eastern triplet fragments of various periods, including canopies, quarries, and heraldic items.

Lay Clerk's vestry has in south window fragments of XV century glass, including shields of St. Edward the Confessor, and Berkeley differenced with a label of 3 points.

*Bristol, St. John.*—Has the traceries of many windows filled with XV century fragments.

*Bristol, St. Mark.*—In the Lady Chapel is a small medallion (*circa* 1350), containing the head of a knight, wearing a white helmet, with a raised yellow vizor, the sides of the helmet are green, the camail brown, upon a ruby background, enclosed by a blue border. There is also in this church a merchant's mark.

*Bristol, St. Mary, Redcliffe.*—Tower. West window contains nine figures the date of which are about 1450. Upper row: (1) A sainted bishop in yellow chasuble, green dalmatic, and pink stole,

<sup>1</sup> The introduction of the wolf refers to the legend that after the martyrdom of St. Edmund those who were seeking for the severed head of the murdered monarch were attracted by the cries of "Here! Here!" and upon further search discovered the head guarded by an enormous wolf, which, as they advanced, retired.

holding in his left hand a crozier. (2) The Holy Mother and Child, both crowned. (3) An archbishop, head lost, holding pastoral staff, in white chasuble, pink dalmatic, and white alb, with blue apparels. (4) St. Laurence, a book in one hand, a gridiron in the other. Lower row: (1) St. Michael overcoming the dragon. (2) St. Mathias holding a halberd and a scroll. (3) St. John the Baptist, clad in a camel's skin, in one hand he holds a lamb, in the other a cross. (4) Contains the remains of two subjects, (*a*) Heads of the Holy Mother and Child, (*b*) Remains of a Trinity. North windows contain fragments, including heads of saints, quarries, roundels, monograms *I.H.C.*, *M.*, canopies, heraldic badges, etc. Vestry has in two windows XV century glass, including the merchant's mark, *circa* 1474, of William Canynges, merchant of Bristol and five times its mayor; two angels holding a harp and a lute; the Holy Dove and a small boat containing seven women. In four tracery lights in inner vestry are XV century figures: (1) St. Helena crowned and holding the cross. (2) A male figure beneath a canopy. (3) A female figure beneath a canopy. (4) A mutilated figure. The three quatrefoils in the three eastern clerestory lights in south transept contain foliage work in black and yellow upon ruby, whilst one window in north transept clerestory is similarly treated.

*Bristol, The Temple Church.*—In central window of Weavers' Chapel are fragments including two suns, a crown, an archbishop's head, a shield, two other heads, St. Catherine fragmentary, a priest in white alb kneeling at a desk, upon which is a book and over whose head is a scroll inscribed, *Virgo Katerine p' me precor ora*, canopy work, and the Agnus Dei.

*Brockworth.*—In window in north aisle are XV century quarries.

*Buckland Church.*—East window contains three sacraments, Baptism, Marriage, and Extreme Unction, *circa* 1485.

*Buckland Rectory.*—In a window in Guesten Hall is good glass, including *William Grafton*, also a rebus graft growing from a tun; in another window is the *rose en soleil*.

*Chedworth.*—In several windows are suns of Edward IV.

*Cheltenham.*—In vestry window are fragments.

*Cirencester.*—In west window is glass from other windows, including St. Catherine in central light, St. Dorothea, St. Margaret, St. Gregory, St. Ambrose, and St. James, also the head of Richard, Duke of York, father of Edward IV, and figures of donors at the



foot. East window of St. Mary's Chapel contains St. William of York, St. John of Beverley, and St. Osmond of Salisbury. East window of chancel contains at the foot eight panels of donors, also heraldic glass of the Langley family brought from Siddington. North window of chancel also contains ancient glass. All the above are of the Perpendicular period (Pl. XXIV.).

*Daglingworth.*—Remains of ancient glass in west window.

*Deerhurst.*—In west window of south aisle is a XIV century St. Katherine, holding a wheel, beneath a canopy, also an abbot and two groups of kneeling donors, also a shield of Clare at top.

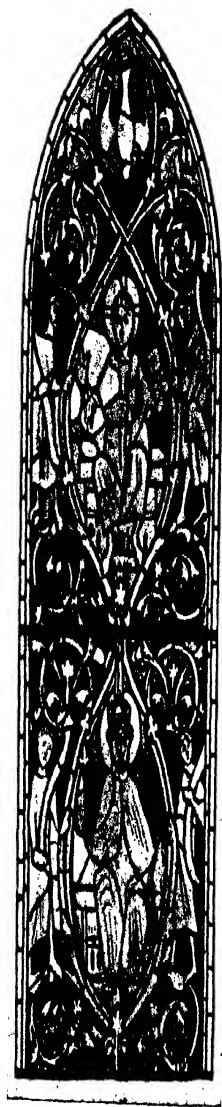
*Didbrook.*—East window, two angels, also *Orate p. aia Wyll Wytchurche.*

*Dymock.*—In west window of the south porch is an Annunciation.

*Dyrham.*—There are four figures in east window, including St. John the Baptist, St. John the Divine, and the Blessed Virgin.

*Edgeworth.*—In small window in south wall of chancel is an archbishop in full vestments, holding in his left hand his cross staff, whilst with his right he bestows the benediction.

*Fairford* is famous for the quality of its windows, the greater number of which date from the opening years of XVI century and consist of two depicting types, seven representing scenes from the life of our Lord, three forming types and anti-types, namely the three western windows and sixteen figure and canopy windows depicting the twelve Apostles, twelve prophets, twelve saints, and twelve persecutors of the Church, four Fathers of the Church, and four Evangelists, making in all twenty-eight windows. It seems probable that the only window which belongs to XV century is the Last Judgment in the great west window, of which the greater part of the glass above the transom is modern. The lower portion depicts St. Michael engaged in weighing souls, whilst the just are received by St. Peter and admitted into the joys of Paradise, and the lost are handed over to eternal punishment, being conveyed to the place of torment by friends. At the extreme left amongst the saved may be noted a pope, a monk, and two kingly figures; St. Peter, bearing his keys, is approached by those about to ascend the golden staircase, above whom hover angels bearing inscribed scrolls. In the central light stands the majestic figure of St. Michael, bearing in his right hand a cross staff, whilst in his left he holds the balance, in which the souls of the risen are duly weighed. The three right-hand lights depict the lost being hurried to torment, some of whom



THIRTEENTH CENTURY JESSE  
WINDOW, WESTWELL CHURCH,  
KENT



THIRTEENTH CENTURY GRISAILLE AT  
STANTON-HARCOURT, OXON



are being carried along upon the shoulders of devils, others are urged forward by scourging, whilst a female seated in a wheelbarrow is being rapidly propelled by a horned fiend in blue. It is said that this lady is thus being wheeled to perdition, as a punishment for her constant scolding of her unfortunate husband, and consequently she may be said to "point a lesson and adorn a tale". In the extreme right-hand light is a terrible representation of the Devil seated midst flames, whose tongues lick the forms of the lost (Pl. XXVIII.).

*Gloucester Cathedral.*—Nave. In clerestory windows are remains of ancient glass, including quarries, roundels, and borders containing crowns. North aisle in the third window from the west, the upper half is old, whilst the fifth window also contains old glass.

Abbot Boteler's Chapel contains eight Perpendicular canopy tops in north-east window.

North Transept. East window contains some Decorated glass.

Chancel. East window, the largest in England, measures 72 feet by 38, it contains fine figures and heraldic glass of about the year 1348, and was releaded 1862. It is divided into three main vertical divisions, the two lateral portions containing four lights each, the central six, these are again subdivided by five transoms giving lower lights with tracery lights above. Referring to the plan, the window is as follows: (A) Plain quarries modern. (B) Quarries ornamented with a yellow star bordered with leaf-work. (C) As B, but with shields placed vertically, the four central lights containing two each. (D) Figures beneath canopies, the side jambs pass through E to terminate in F. Those of the central ones to terminate in H. (E) Figures beneath canopies. (F) Figures beneath canopies. (G) Figures beneath canopies. (H) Finials of canopies. The figures and arms are as follows: (1) XV century figure of a Pope, (2) Stars in pot metal yellow, (3) Roundels in yellow stained glass, (4) Canopy tops, (5) An angel, (6) XV century Holy Mother and Child, (7) Angel, (8) Angel, (9) Angel, (10) Angel, (11) Male Saint, (12) St. James Minor, (13) Male Saint, (14) St. Andrew, (15) St. John the Divine, (16) St. Peter, (17) B.V.M., (18) Our Lord, (19) St. Paul, (20) St. Thomas, (21) King, inserted, (22) King, inserted, (23) King, inserted, (24) King, inserted, (25) St. Cecilia, (26) St. George, (27) Female Saint, (28) St. Canute, (29) St. Margaret, (30) St. Laurence, (31) St. Catherine, (32) St. John the Baptist, (33) St. Archbishop, (34) Saint, (35) Male Saint, (36) King, (37) Inser-

tion, (38) King, insertion, (39) Bishop, (40) Bishop, (41) Bishop, (42) Bishop, (43) Bishop, fragmentary, (44) Bishop, fragmentary, (45) King, (46) King, insertion, (47) King, insertion, (48) Fragmentary insertion, (49) Bishop, (50) Bishop, (51) Bishop, fragmentary, (52) Fragments, Shields of, (53) Richard, Earl of Arundel, (54) Thomas, Lord Berkeley, (55) Thomas, Earl of Warwick, (56) William, Earl of Northampton, (57) Ruyhall, (58) England, (59) France, The King of England, (60) France, Edward the Black Prince, (61) Henry of Lancaster, (62) Fragments of Passion Emblems, (63) Earl of Pembroke, (64) Lord Talbot, (65) Sir Maurice de Berkeley, (66) Thomas, Lord Bradeston, (67) Thomas, Earl of Lancaster, (68) Edmund, Duke of York, *circa* 1400, (69) King of England, *circa* 1400, (70) Henry, Earl of Lancaster.

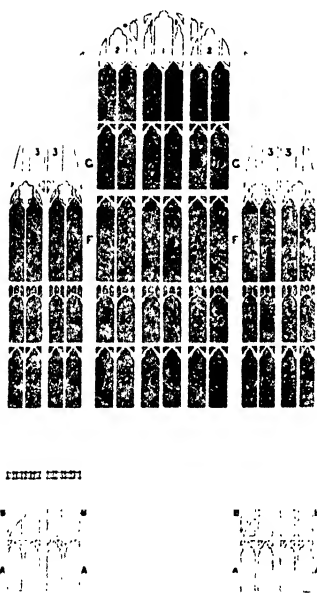


FIG. 25.—Diagram of the east window of Gloucester Cathedral, from Winston's "Art of Glass Painting".

from elsewhere, also in the three central lights in the lowest row are fragments of a Jesse tree, with red and blue backgrounds, part of the original glazing of the window. Several of the cinquefoil heads of the main lights on north side contain their original canopy tops, whilst the quatrefoil lights on both sides contain their original glazing. The second window on north side contains fragments of ancient glass; the second on south side contains in its tracery two seraphim, the third on south side XV

The Choir.—In clerestory windows on north side is ancient glass in the heads of windows. The west window contains XV century figures of Christ with angels on each side and angels beneath playing musical instruments. In east window over St. Andrew's Chapel, in south transept, is glass, *circa* 1335, including vine leaves upon red, beneath are plain quarries, the whole enclosed within simple borders.

The Lady Chapel.—East window contains glass of about 1480. The glass is in three tiers with tracery above, and contains figures of the Holy Mother and Child, of saints and priests, beneath canopies, brought

century canopy tops; the fifth on north and south sides contain XV century canopy tops, whilst their traceries contain Decorated fragments. The windows in the north and south chapels contain fragments of Perpendicular glass.

*Hartbury.*—Ancient glass in two windows in nave.

*Hayles.*—In east window are numerous figures of Apostles bearing inscribed scrolls originally in Hayles Abbey.

*Iron-Acton.*—In a window on north side of chancel are bishops, also a lady wearing a coronet.

*Kempford.*—Here is a little ancient glass.

*Lechlade.*—In clerestory windows are remains of XV century glass, including badges of Edward IV and his mother, the Duchess of York, and poppingjays of Twynyhoes.

*Little Dean.*—In north-east window are fragments of ancient glass.

*Meysey-Hampton.*—Here are some fragments of old glass.

*Micheldean.*—Three windows in north aisle contain XV century glass, fragments of canopies and angels playing musical instruments.

*Moreton-Valence.*—XV century glass in east window, south aisle.

*North Cerney.*—In a window in south transept are figures of the Blessed Virgin and two bishops, whilst at the foot of a window in north transept is a kneeling monk.

*Northleach.*—There is ancient glass in tracery of windows in south aisle, one contains St. Laurence and St. Stephen.

*Notgrove.*—In vestry are the Holy Mother and Child.

*Paunton.*—Here are remains of heraldic glass.

*Pauntley.*—West window of tower, shield of Fitz Warren.

*Pebworth.*—In upper part of east window are a crowned figure and a female saint bearing a palm.

*Preston-upon-Stour.*—In north and south chancel windows are heads of abbots supposed to be of Evesham.

*Prinknash Park.*—In the private chapel is ancient glass, including angels wearing crowns.

*Rendcombe.*—The central lights of three windows on north side of nave are filled with ancient glass whilst most of the other windows have XV century glass in traceries.

*Sevenhampton.*—In north window of chancel, T.C.

*Southleigh.*—In window here sun in splendour.

*Stanton.*—Remains of ancient glass in east window including two

apostles, and shield of Winchcombe also in south window of south aisle.

*Staverton*.—In east window is the upper part of a Crucifixion.

*Teddington*.—Fragments in window on north of chancel.

*Temple-Guiting*.—In window on south of nave are four saints, also two men and two women.

*Tewkesbury*.—The apsidal end of choir contains fine glass in seven windows, which is *circa* 1340. East window contains the remains of a "Doom," in centre is Christ displaying the "Stigmata," flanked by the Holy Mother and St. John, together with other figures; in lower lights are the risen, escorted by angels, whilst below are shields of the abbey, de Monchensi and Despencer. The north-east and south-east windows contain figures beneath canopies, including David, Solomon, Abraham, Daniel, Jeremiah, and Joel. The next two windows contain fragments of canopies, quarry work, and figures. The two western windows contain eight military figures beneath canopies, upon diapered backgrounds, whilst beneath are shields upon quarry work. Upon the north occur figures in plate armour wearing surcoats, ailettes, and helms, whilst they also bear lances, which figures are, Robert, Earl of Gloucester 1, Gilbert de Clare 2, Hugh le Despencer 3, and Robert Fitz Hamon 4, whose arms are beneath. In the south-western window are corresponding figures of two of the de Clare family 1 and 3, William Lord de la Zouche 2, and Hugh le Despencer the younger 4, whilst beneath are their shields.

*Thornbury*.—In windows in south aisle are fragments, and in south-west window is a sun *rayonée*.

*Tidenham*.—In a south window is the shield of Sir John ap Adam, summoned to Parliament, February, 1299 to December, 1309, *ob.* 1310.

*Tredington*.—At the top of a chancel window is the crowned head of a Plantagenet, in another are fragments.

*Weston-Birt*.—Here is ancient glass.

*Weston-on-Avon*.—Here are quarries upon which are shells.

*Witcombe*.—Fragments of ancient glass in tops of three windows in north aisle.

*Withington*.—In upper parts of a window on south of nave are XV century remains.

*Wormington*.—In east window are considerable remains of XV century glass including a Trinity, an angel playing a musical instrument, and part of an inscription *Katerina*.

*Wynchcombe*.—Remains of XV century. In traceries of several windows, one on south side of south aisle depicting feathered angels.

*Yarnworth*.—Fragments of ancient glass in three windows.

*Yate*.—Fragments of ancient glass gathered together into one window.

#### HAMPSHIRE

*Bentley*.—East window contains XV century glass, including the Annunciation, whilst in clerestory windows of chancel is XV century glass removed from nave.

*Bramley*.—In window in north aisle is XV century glass, including a sun and the arms of Brocas, whilst in window in Beaupaire aisle are XIV century shields of Stafford, Ashton, de Vere and St. John.

*Bramshott*.—Remains of ancient glass in north aisle window.

*Chilcomb*.—Here is some XV century glass.

*Christ Church Priory*.—In central tracery lights of three windows on north of choir is XV century glass, two canopy-tops, red heraldic roses, fragments of figures and shields, including France and England quart.

*Church Oakley*.—XV century glass in west window of south aisle.

*Compton*.—In north chapel is ancient glass.

*Dibden*.—In a window on south side is old glass.

*East Tytherley*.—In vestry window is St. Peter, whilst in porch are an archbishop and a bishop all of XIII century.

*Fawley*.—Here are a Crucifixion and St. Nicholas of XV century.

*Froyle*.—There are ancient shields in east window, including France ancient.

*Grateley*.—Here are fragments of glass preserved from Salisbury Cathedral, after its "*Restoration!*" by Wyatt. In east windows are ornamental borders and scroll-work, a portion of a medallion depicting the Angel of the Annunciation, *Gabriel*. In south-east window is a circular medallion portraying the martyrdom of St. Stephen, who is represented as a deacon, beneath is *Stephanus Orans Expirat*, in Lombardic characters. All of XIII century.

*Headbourne-Worthy*.—A XV century angel.

*Herriard*.—XV century fragments in low-side window on south.

*King's-Somborne*.—Ancient glass in east window north aisle.

*Mattingly*.—In north window of chancel are XV century quarries.

*Michelmarsh*.—Remains of ancient glass, including three heads.



*Mottisfont*.—In east window are the Crucifixion with the Holy Mother and St. John the Divine, St. Peter and St. Andrew occur in the lateral lights, whilst in tracery are God the Father, the Coronation of the Virgin, St. John, St. Catherine and two cherubim. In window on south of chancel are fragmentary figures of St. Michael, St. Catherine, and a bishop, whilst remains also occur in two windows at west end of chancel, of late XIV century work.

*North Baddesley*.—In east window is a shield.

*Rockbourne*.—Fragments of XV century glass.

*Soberton*.—In side window are the shields of England and Cardinal Beaufort.

*South Hayling*.—Here are remains of ancient glass.

*Stoke-Charity*.—East window of north chapel contains the Holy Mother and Child, also border of *T.H.* for Thos. Hampton, *circa* 1470.

*Timsbury*.—Ancient fragments in east window of chancel.

*Weeke*.—In east window are fragments of XV century glass.

*Winchester Cathedral*.—South side of nave. In I from west are canopy heads, *circa* 1365, also four small angels in tracery. West window contains fragments, but originally accommodated large single figures beneath canopies, *circa* 1380. This glass is in date followed by that contained in clerestory and remaining windows in nave, and such glass as remains was provided for by Wykeham by his will, thus this glass dates from *circa* 1405. These windows contain remains of canopy work, with small figures in traceries.

Choir. Six of clerestory windows contain glass prior to 1500, and represent prophets.

North Side. Four windows contain in traceries angels, cherubim, and seraphim; below in I and II are canopy heads, in III are four figures beneath canopies, as also occur in IV. In I St. John the Divine, holding a chalice from which emerges a dragon.

South side. III from west contains four figures beneath canopies, as also does IV. In north window of chapel of Guardian Angels are some remains of XV century glass, the remaining ancient glass is of XVI century.

*Thurbern's Chantry* contains XV century painted glass, including fine canopy work.

*Fromond's Chantry*.—In tracery of east window is glass of XV century, representing saints beneath canopies, including the Blessed Virgin, St. Barbara, and a bishop, whilst the lower lights contain

five figures beneath canopies, including St. Helena, the Trinity, God the Father holding the dead Christ in His arms, St. Anne teaching the Blessed Virgin to read, whilst beneath are kneeling figures of donors, from whose mouths proceed inscribed scrolls. This glass, which is *circa* 1480, was removed to its present situation from the windows on the south side of Thurbern's Chantry.

*The West Gate.*—In window of west gate are four shields of XV century, France and England quart., the City of Winchester, and two others.

*Winchester, St. Cross.*—Nave clerestory. In westernmost window on south side are the Blessed Virgin and St. John the Divine, whilst in that on the north side are St. Swithin and St. Catherine; this glass is *circa* 1395.

South transept. In first clerestory window from north on east side is an early XIV century figure of St. Gregory on a quarry background.

North transept. First window from south contains fragments of ancient glass, including a half figure seated on a throne, probably the Trinity.

*Winchester College.*—The glass originally in the chapel was shamefully treated, *circa* 1823, when the glass underwent *restoration*, i.e. the old glass was removed and modern copies inserted. Three large figures from the windows of the nave are now in the Victoria and Albert Museum, viz. figures of St. John, St. James, and the Prophet Zephaniah, whilst remains of the Jesse window are to be seen in the chapel at Ettington Park, Warwickshire. Some XIV century angels still remain in tracery of east window and formed part of the "Doom".

*Winchester, St. Cross Hospital.*—In that part formerly assigned to the Master are remains of XV century glass, placed in a lower window on stairs including quarries and fragments of inscriptions, whilst in an upper window are quarries bearing *Dilexi sapientiam*, the motto of Robert Sherborne, Master of the Hospital, *circa* 1498.

*The Refectory.*—There is ancient glass in three windows on south side. (1) The shield of the Beauforts, surmounted by a cardinal's hat, set upon a quarry background *semée* of scrolls, bearing *Honor et Lyesse*. (2) Similar to (1). (3) A shield party per pale arg. and az., the Beaufort livery colours, upon a similar background. There is also early glass over door leading into refectory,

whilst in window in corridor are quarries reading *Dilexi s'p'am* and 1497.

*Winchester, St. John's Church.*—The tracery of east window of south aisle contains remains of XV century glass, amongst which are portions of canopies, figures, and quarries; the shield of the Trinity also occurs.

*Winchester, St. Peter's, Cheesehill.*—In east window is some glass, circa 1420, including a feathered angel in tracery, and borders in lower lights.

*Winslade.*—In east window are remains of ancient glass.

#### HEREFORDSHIRE

*Allensmore.*—In east window are XV century Crucifixion, two saints and two shields brought from Hereford Cathedral.

*Brinsop.*—Here is a figure, circa 1300, of St. George in mail, wearing a white surcoat on which is a red cross, the sword is worn slanting across the figure.

*Credenhill.*—In chancel window are figures of St. Thomas of Canterbury and St. Thomas de Cantelupe, Bishop of Hereford, on a quarry background.

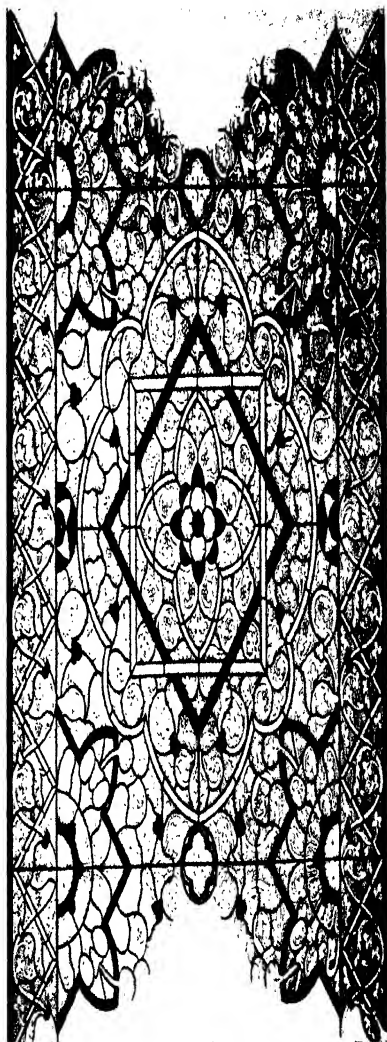
*Dilwyn.*—South window of chancel contains two old figures.

*Eaton-Bishop.*—Three windows contain XIII century glass removed from Sugwas, including the Crucifixion, Our Lord, St. Thomas de Cantelupe, the Holy Mother and Child, and the archangel Gabriel.

*Goodrich.*—In east window is the figure of an angel holding a shield, there is also a second shield.

*Hampton-Court.*—Upon the fall of the west end of Hereford Cathedral, in 1786, some glass was brought here and inserted in the chapel windows.

*Hereford Cathedral.*—On south of Lady Chapel are two XIV century grisaille windows, each containing four panels in colour; in one, these are geometrical, in the other are Christ giving the Benediction, the Crucifixion, and Christ bearing the Cross, which was removed from St. Peter's. An east window of north-east transept contains XIV century glass, depicting beneath canopies: (1) St. Katherine, (2) St. Michael, (3) St. Gregory, (4) St. Thomas of Canterbury, also shields of St. George, Devereux, and Moreteyn. In window in south aisle of nave over door to cloisters are sun, moon, and stars. A window in south choir aisle contains beneath



THIRTEENTH CENTURY GRISAILLE, "FIVE SISTERS," YORK MINSTER



canopies, St. Mary Magdalene, St. Ethelbert, St. Augustine, and St. George, also shields of Clare, Brewers, and Cewker.

*Kingsland*.—In windows of chancel is mediæval glass.

*Madley*.—In the three eastern windows are fragments of old glass. The central window contains six small panels from the life of Christ, beneath which are remains of a Jesse tree.

*Orleton*.—Ancient painted glass in north-east window.

*Richard's-Castle*.—Here are fragments of mediæval glass.

*Ross*.—The east window, restored in 1873, contains fine XV century glass: (1) St. Edward the Confessor, holding in his left hand a church; (2) St. Anne, teaching the Holy Mother to read, to whom a bishop offers his heart; (3) St. Joachim, who wears a curious head-dress; (4) St. Thomas of Hereford, Bishop de Cantelupe.

*St. Weonard's*.—In east window of the Mynor's chapel are in the tracery, Our Lord in Majesty showing the Stigmata, below are St. Margaret, St. Catherine, the Blessed Virgin, and St. Helena, beneath whom are two archangels, also four shields of Mynors, Baskerville, and Myll. In main lights are: (1) St. Catherine with a wheel and a large sword, her dress richly jewelled. (2) St. John the Baptist in a camel's hair cloak, holding a closed book, upon which is the Agnus Dei. (3) The Crucifixion with St. Mary Magdalene kneeling. (4) St. Weonard as a hermit, with a closed book and an axe. Beneath two and three are the remains of inscriptions, *Mil Militis selic Willimi uxoris ejus*. There are also four shields: Mynors imp. Myll, Mynors imp. Marley, Powell imp. Baskerville, Mynors imp. Powell. All this glass is of XV century.

*Sarnesfield*.—In east window of chapel is glass from other windows.

*Weobley*.—Here are XV century cherubim.

## HERTFORDSHIRE

*Abbots-Langley*.—In window of north clerestory is a demi-figure of St. Laurence.

*Anstey*.—In west window of aisle are fragments of XV century glass.

*Ardeley*.—North aisle windows contain XV century fragments.

*Ashwell*.—In upper portions of north-east, north-west, and south-west windows of clerestory, are remains of XV century glass.

*Aston*.—West window contains XV century glass.

*Baldock*.—In east window of north chapel are XV century fragments.

*Barkway*.—In eastern windows of north and south aisles are portions of a XV century Jesse tree, whilst in east window of south aisle is a Creation scene.

*Barley*.—East window of north aisle contains fragments of XIV century glass, as also does west window of tower. In south-east window of south aisle, is damaged XV century glass.

*Bennington*.—Fragments of XV century glass are in nave and chancel windows.

*Berkhamstead*.—On north side of chancel, in western lancet, are the arms of See of Canterbury imp. Chichele, *circa* 1420, also two royal coats of later date. In the next are pieces of Decorated glass. In Lady Chapel, occur the arms of Richard, Duke of York, his wife Cicily, and of the Torringtons. There are also fragments of old glass in the traceries of two west windows.

*Buckland*.—Two windows in nave contain XIV century fragments.

*Bygrave*.—Windows in nave contain XIV century fragments.

*Caldecote*.—East window contains XV century glass. South window of nave has a kneeling figure in blue.

*Cheshunt*.—In tracery of window in north aisle are white and yellow XV century roses.

*Clothall*.—East window contains canopy-work, *circa* 1350, the head of a female saint, some XIV century quarries and a border of the XV century with *Maria* in monogram. South-west window of chapel contains a XV century shield, az., two bars or, over all a chevron gu.

*Cottered*.—In upper portions of two northern windows of nave is XV century glass.

*East Barnet*.—North window of nave contains XV century fragments.

*Furneux-Pelham*.—In east window of north aisle are XV century fragments.

*Hunsdon*.—East window glazed 1440-50, by Sir William Oldhalle, has in tracery the Annunciation and Adoration. In chancel windows on north side are Yorkist badges, the white rose, and the fetterlock, the latter that of Edmund of Langley and also *flotes*, the crest of Sir W. Oldhalle, Speaker of the House of Commons. In tracery of one of northern windows in nave are six apostles.

*Kelshall*.—In a window of north aisle are XV century fragments.

*Letchworth*.—Eastern window on north of chancel contains a XIV century shield of Montfitchet.

*Little Hadham*.—North-west window of chancel contains XV century shield of Bishop Braybrooke. South-east window of nave contains Isaiah and St. Laurence of same date.

*Much Hadham*.—In tracery of east window of chancel are St. Andrew and St. Peter, below is a row of female saints, and merchant's mark.

*Newnham*.—In west window of south aisle are XV century quarries.

*North Mimms*.—Here are fragments of XV century glass.

*Offley*.—In central window of north aisle are XIV century fragments.

*Pirton*.—West window in north wall of nave contains XIV century fragments; east window on south of nave accommodates XV century debris.

*Puttenham*.—Here are quarries painted with daisies.

*Ridge*.—In north-east window of nave are XV century fragments.

*Royston*.—XV century fragments in north window of north aisle.

*Sandon*.—In upper part of three windows in north aisle and in east window of south aisle are XV century fragments.

*Sawbridgeworth*.—A small quantity of mediæval glass.

*St. Alban's Cathedral*.—In IV of north aisle of nave, are four XIV century shields of Edward III, Edward the Black Prince, Lionel, Duke of Clarence, and John of Gaunt. In V north aisle is a shield supported by angels, or, two bars, gu. In VI is a shield of Abbot William Heyworth, supported by angels. West window of north transept is glazed with fragments.

*St. Albans, St. Peter's Church*.—In windows of north aisle are numerous XV century fragments.

*Stapleford*.—The nave contains fragments, *circa* 1450.

*Stocking-Pelham*.—In south window of chancel are XIV and XV century fragments.

*Walden-St. Paul's*.—In west window of tower are the Holy Mother and Child of XIV century.

*Wheathampstead*.—In east window of north transept are XIV century fragments.

*Wymondley*.—In windows of this church is some mediæval glass.



## HUNTINGDONSHIRE

*Covington*.—In a window in the chancel are several fragments of Decorated glass, including an heraldic shield, bearing the arms of Robert of Bayeux.

*Hail-Weston*.—There are here some quarries adorned with yellow stain.

*Hargrave*.—Fragments of ancient glass in a window, rearranged in 1868.

*Keyston*.—Several windows contain old glass.

*Little Paxton*.—Ancient glass from other windows inserted in low-side window.

*St. Neots*.—Fragments preserved in window over porch.

*Swyneshed*.—Here are some XV century quarries.

*Woodwalton*.—In tracery of north chancel window are figures of St. Catherine and St. Lawrence, bearing emblems.

## KENT

*Adisham*.—Ancient glass in window in south transept.

*Alkham*.—In east window is a little ancient glass.

*Appledore*.—In two light windows on north side of nave are remnants including Perpendicular canopies.

*Ash*.—In east window are remains of old glass.

*Bapchild*.—Chancel windows on north side have fragments therein.

*Bearsted*.—In east window is some early glass.

*Bilsington*.—On north side are remains of fine glass.

*Bishopbourne*.—Four lateral windows in chancel contain XIV century glass, on south side is a shield, See of Canterbury imp. Morton.

*Bonnington*.—In a two light window is ancient glass.

*Boughton-Aluph*.—XV century glass is in a window in north transept and in west window of nave, including a king and queen, also inscriptions.

*Brabourne*.—There is early glass in a window on north of chancel, which is probably of the late XII century and is very effective. This is simple pattern work carried out in clear glass relieved with colour in the background and in the central ornaments, and represents a floral design placed within half circles, all which is devoid of pigment save for centre of quatrefoil situated between

outer margins of lateral semi-circles. There are also fragments including heads in upper part of window in north aisle.

*Brasted*.—There is heraldic glass here.

*Bridge*.—In east window is ancient glass.

*Brookland*.—In a window on north side of chancel is ancient glass, the borders having initials beneath crowns.

*Broomfield*.—There are fragments of rich borders in two windows in north aisle.

*Canterbury Cathedral*.<sup>1</sup>—The glass in the windows of north choir aisle is of the latter part of XII century, and is, no doubt, part of that inserted in the present choir on its completion in 1184, replacing "the glorious choir of Conrad" destroyed by fire in 1174. "Under Benedict at Peterborough the stalls were painted and it is thought that it was perhaps through his influence that the series of twelve windows at Christ Church, Canterbury, was painted with medallions of types and antitypes."<sup>2</sup> This glass is evidently of French origin, and the close resemblance between it and that at Sens and Chartres, points to a common source, though whether the glass was made in France and brought here, or whether it was executed on the spot by French artists, cannot now be determined, though the latter is the more probable. A close union existed between the authorities at Canterbury and Chartres, since "In July, 1176, the Dean of Chartres, with the members of his Chapter, came to Canterbury. Their Bishop being dead, they came to beg that Becket's friend and counsellor, John, Archdeacon of Salisbury, might be permitted to occupy the vacant see."<sup>3</sup> There were originally twelve windows containing types and antitypes, the subjects in which are enumerated in a XIV century manuscript in Canterbury Cathedral Library numbered C 246. The second window contains the greater number of its original circular and square medallions, the lower part being now filled with portions of the sixth window of the series; the third window contains only four of its original panels, of the remaining subjects six came from the fourth and two from the sixth window and all are of XII century. If reference is made to the list of glass originally contained in these twelve windows it will be found that the medallions which now survive were placed on the upper parts of the second, third, fourth, and

<sup>1</sup> An excellent account of the glass in the Cathedral is given in Miss Williams' work, "Notes on the Painted Glass in Canterbury Cathedral," 1897.

<sup>2</sup> Mary Bateson, "Mediæval England," p. 220.

<sup>3</sup> Scott Robertson, p. 36.

sixth windows, which glass was so situated as to be out of harm's way, during the iconoclastic attacks of 1642.

North aisle. I. is now built up.

II. A. (1) Balaam riding upon an ass. Above is BALAAM, around is ORIETVR STELLA EX IACOB ET EXVRGET VIRGO DE ISRAEL. (2) The three Magi on horseback. (3) Isaiah near a city gate, above him is YSA, around is, AMBVLABVNT GENTES IN LVMINE TVO ET REGES IN SPLENDORE (ORT BENIAM).

B. (1) Moses, to whom Pharaoh points, conducting the Israelites from Egypt, above the King is PHARAO REX EGYPTI, over the people



FIG. 26.—The heathen are converted.

is ISRL SEQVENS COLVMPNAM. Above the panel is EXIT AB ERVMPNA POPVLVS DVCENTE COLVMPNA, beneath is STELLA MAGOS DVXIT LVX XPS VTRISQ RELVXIT. (2) King Herod, an attendant, and the Magi. Below the King is HERODES, and beneath the wise men, TRES MAGI. (3) The heathen are converted. Above is STELLA MAGOS DVXIT ET EOS AB HERODE REDVXIT, beneath is SIC SATHANAM GENTES FVGIVNT TE XPE SEQVENTES. (Fig. 26.)

C. (1) The Queen of Sheba with a train of camels visits King Solomon. Beneath is REX SALOM REGINA SABA, and around is HUIS DONAT DONIS REGINA DOMVM SALOMONIS. SIC REGES DOMINO DANT MVNERA TRES TRIA TRINO. (2) The adoration of the Magi. (3) Joseph and his brethren. Above is IOSEPH, beneath is FRS IOSEPH  $\ddagger$  EGIPTII : around is AD TE LONGI (NQVOS) IOSEPH ATRAHIS ATQ PROPINQVOS. SIC DEVS IN CVNIS IVDEOS GENTIBVS VNIS.

D. (1) The destruction of Sodom and Gomorrah. VT LOTII SALVETVR NE RESPICIAT PROHIBETVR, SIC VITANT REVEHI PER HERODIS REGNA SABEL. (2) An angel appears to the Magi, bearing a scroll on which is (SECV) HERODE. (3) The prophet warning Jeroboam. Above is REX IEROBOAM, behind is PPHIETA, above the panel is VT VIA MVTETVR REDEVNDO PPHIETA MONETVR, beneath is SIC TRES EGERVNT QVI XPO DONA TVLERVNT. Over the head of the prophet is NE REDEAS VIA QVA VENISTI.

E. (1) The presentation of Samuel. Above Eli is IELI SACER-

DOS, around is NATVRA GEMINVM TRIPLEX OBLATIO TRINVM, SIGNIFICAT DOMINVM SAMVEL PVER AMPHORA VINVM. (2) The Presentation of Christ. (3) Christ rejected by the Pharisees. Christ holds a scroll NISI MANDVCA VERITIS CARNEM (FILII HOMINIS). Above is (ALED HANC) SEMEN RORE CARENS EXPERS RATIONIS ET ARENS. Below is III SVNT QVI CREDVNT TEMPTANTVR SICQ RECE(DVNT).

F. (1) Virginity, Continence, and Matrimony. Three figures bearing scrolls inscribed, VIRGO CONTINENS CONIVGATVS. Above is an inscription which belonged to window VI, no. 11, ATA TRIA TRES FRVCTVS OPERATA,<sup>1</sup> beneath is SVNT VXORATIS ET VIRGINIBVS VIDVATIS. (2) The three just men, each holding a scroll, above whom hover three angels, DANIEL, IOB, NOE. Around is (VERBA PAT)RIS SEVIT DEVS (HIS FRV) CTVS SIBI CREVIT IN TELLVRE BONA, followed by a fragment, REPROBANTVR PARS EST A DO (VI, 14).<sup>2</sup> This panel is cut down to fit. (3) The Church and the three sons of Noah. Above IVRIN (ECCLE)SIA SEM CHEM IAPIHET. The sons bear a circular scroll on which is ✠ PARTE NOE NATI MICHI QVISQ SVA DOMINATI, and within MV-ND-VS. Above is VNA FIDES NATIS EX HIS TRIBVS EST DEITATIS, and beneath, VERIT ✠ EVM PRO SEO DE ABELDE SHHORAT.

G. (1) The sower, sowing, thorns springing up around. Above is (SEM) INATOR. (2) The rich of this world. Two seated figures, one crowned, with a pot of gold between them, also a label inscribed, IVLIANVS—MAVRITIVS, whilst around this half panel is (ISTI SPINOSI LOCVPLETES) DELICIOSI, NIL FRVCTVS REFERVNT QVONIAM TERRESTRIA (LVX)QVE (RVNT). (3) The sower and the fowls of the air. Inscription lost. The window is surrounded with a rich leafy border. Panels numbered E 3, F 1, 2, 3, and G 1, 2, 3, were originally in window VI, being respectively, VI 6, VI 12, VI 9, VI 10, VI 8, VI 7, VI 5.

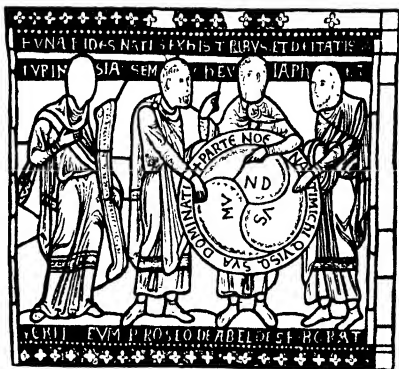


FIG. 27.—The Church and the three sons of Noah.

<sup>1</sup> This belonged to a medallion now lost, "The three measures of meal".

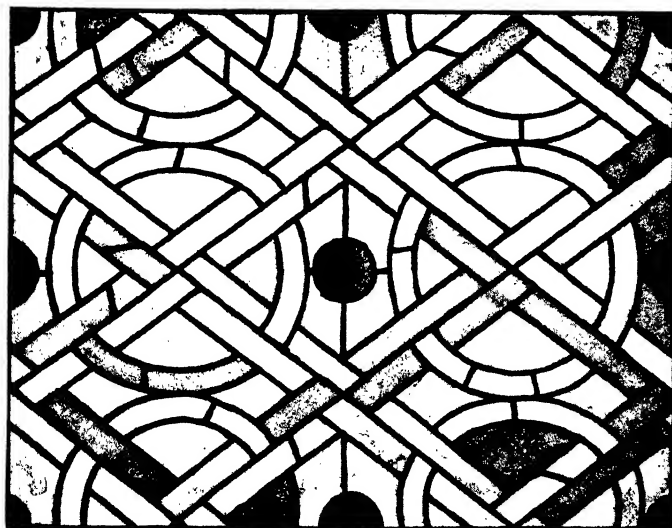
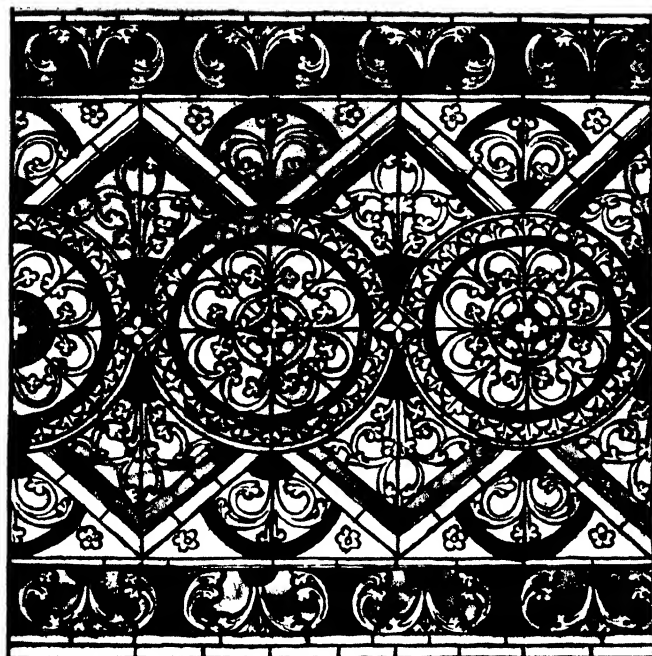
<sup>2</sup> This formed part of a medallion now lost, "The net".

III. A. (1) Jesus disputing with the doctors, under which is, IHS DVODENNIS IN MEDIO DOCTORVM; (2) Moses judging the people before Jethro. Over Moses MOYSES, behind Jethro IETHRO; around is, HINC HOMINES (AV) DIT DEVS HIINC VIR SANCTVS OBAVDIT. GENTILIS VERBIS HVMILES SVNT FORMA SVPERBIS; (3) Daniel and the elders. Above him is DANIEL and around MIRANTVR IVERI SENIORES (VOCE) DOCERI, SIC RES (PONSA DEI SENSVMQ STVPENT PHARISEI).

B. (1) The miraculous draught of fishes. Beneath is, PISCATIO APLORVM: RETE RVPITVR. (2) The dove returns with an olive leaf to the Ark, beneath is, NOE IN ARCHIA, and around, FLVXA CVNCTA VAGO SVBMERGENS PRIMA VORAGO, OMNIA PVRGAVIT BAPTISMAQVE SIGNIFICAVIT. (3) The six ages of man. SEX (ETATES) HOMINVM. Six figures, over each is a label inscribed, INFANTIA; PVERITIA; ADOLESCENTIA; IVVENTVS; VIRILITAS; SENECTVS. Around is an inscription, part of which, IN. VINVM, belongs to C.I., and parts, MARIS. RVBRI and SVB (MERSIO) FARAON, belonged to window III, No. 6, now lost.

C. (1) The marriage at Cana, the first miracle. Four guests, with the Holy Mother and Christ, are seated at a table, on which is a fish; in front is a servant filling six vessels with water, whilst another bears in a dish. (2) The six ages of the world. A group of six figures above whom is, SEX ETATES (MVNDI) and ADAM, NOE, ABRAM, DAVID, IECONIAS, Christ, the upper figure, however, is not named; the first four hold respectively a spade, ship, sword, and harp, around is YDRIA METRETAS CAPIENS EST QVELIBET ETAS, PRIMVM SIGNORVM DEVS HIC PRODENDO SVORVM. (3) St. Peter with the Hebrew converts. St. Peter seated, by whom is S. PETRVS, below sits a female named ECCL(ES)IA DE IVDEIS, beneath an arch are figures departing, above whom is PHARISEI, whilst around is, VERBVM RETE RATIS PETRI, DOMVS HEC FIETATIS: PISCES IVDEI QVI RETE FERANT PHARISEI.

D. (1) The calling of St. Nathanael. This panel depicts two scenes, in one St. Philip speaks to St. Nathanael seated beneath a tree, above on labels are PHILIPP, NATHANAEL, FICVS, whilst in the other half are four figures, Christ who has a cruciferous nimbus, St. Peter, St. Andrew, and St. Nathanael, who holds a scroll inscribed, VNDE ME NOSTRI, whilst above are PETRVS, ANDREAS, NATHANAEL. (2) The Pharisees refuse the Gospel. Four figures facing to the right, around is III SVNT VERBA DEI QVE CONTEMNVNT



THIRTEENTH CENTURY GRISAILLE, SALISBURY CATHEDRAL



PHARISEI. (3) The Gentiles desire the Gospel. Three figures with outstretched hands, facing to the right, SOLICITE GENTES STANT VERBA DEI SITIENTES. Four medallions in this window are in their original positions, of the remainder their original places are indicated in brackets.

B. (1) (IV 8), (3) (IV 6). C. (1) (IV 5), (2) (IV 4), (3) (IV 9). D. (1) (IV 2), (2) (VI 3), (3) (VI 1). The groundwork of this window consists of scrolls of foliage and small circular medallions of leaf-work within a vine border with grapes.

Triforium of north choir aisle. I. from west. This contains three circular medallions upon XII century scroll-work, surrounded by a border of the same date. (1) Fragments. (2) The story of Adam the Forester, who "caught three men who had killed a wild beast. One of them casting a dart pierced the throat of his assailant." One robber carries off a deer slung from a pole. Beneath is FVR FVGIENS GVTTVR PERFORAT INSEQVENTIS. This was originally in first window on south side of Trinity Chapel. (3) Fragments, angels, etc.

II. This contains three medallions, one of which, "The siege of Canterbury," with the scroll-work and border, is of XII century. (1) Fragments. (2) The siege of Canterbury, A.D. 1011. In reference to the lances, with which three of these figures are armed, it is probable that the continuator of Chaucer's "Canterbury Tales," had this panel in his mind's eye, when, in reference to the pilgrims' conjectures as to the painted glass in the Cathedral, he wrote:—

"He beareth a ball-staff," quoth the one, "and also a rake's end."

"Thou failest," quoth the Miller, "thou hast not well thy mind,

It is a spear if thou canst see, with a prick set before,

To push adown his enemy, and through the shoulder bore."

(Fig. 28.) (3) Fragments.

III. Three medallions, upon scroll-work, surrounded with borders all of which are of XII century. (1) A figure seated upon a throne, to whom another advances with outstretched arms. (2) Archbishop Alphege being forced into a Danish warship. (3) The massacre of the monks by the Danes.

Triforium of south choir aisle. In these three windows are six circular medallions, originally in Trinity Chapel, which depict the miraculous cure of William of Kellett, a carpenter, whose leg was cut by his axe. Their order is now wrong, they should be read



as follows: III (1) The accident occurs; I (1) Bandages are applied; II (2) His vision; I (3) He recovers; II (1) He offers at the altar; II (3) He returns home rejoicing.



FIG. 28.—The Siege of Canterbury.



FIG. 29.—William of Kellewe wounds his leg.

I. from east. (1) The leg is bandaged by a woman. *LIGATVRAM SOLVIT VVLNVS NON REPPERIT.* (2) Part of the story of John of Roxburgh, a portion of which is in III 3. Thrown from his steed into the Tweed, he reaches the keeper's hut on the bridge, where he falls deaf and blind, and a large fire is lighted. (3) William of Kellewe sitting up in bed drinking. Much of the border and scroll-work is original.

II. (1) William of Kellewe before the altar, this medallion is much restored. (2) The vision of William, who on waking, discovers his wound is healed. (3) William leaving Canterbury after his cure. Part of scroll-work is from second window on north and some from sixth on south side of Trinity Chapel.

III. (1) William of Kellewe wounded. (2) Philip Scott sitting up in bed, after having been drowned whilst throwing stones at a frog. *DAT VIRES SANCTVS VERTVNT IN GAVDIA PLANCTVS.* This was originally in fifth window on south side of Trinity Chapel. (3) Part of story of John of Roxburgh, whose horse is being dragged from the river by its bridle.

North-east transept. In the great rose-window in the north wall is some fine XII century glass. In the centre are two figures standing beneath arches; Moses, who holds the Tables of the Law

and a female who typifies the Synagogue, holding the Levitical books, behind whom are their names upon labels, MOYSES, SINOG. Outside these are the four cardinal virtues, Justice holding the scales above; Prudence with two birds, and Temperance with a torch and cup at the sides, whilst Fortitude, who slays a serpent, is beneath; all these figures being named on scrolls. Seated figures of the four greater prophets, Isaiah, Jeremiah, Ezekiel, and Daniel, are placed next to these, the whole being surrounded by an elaborate border of four-leaved ornaments. Originally the twelve minor prophets would form the next circle, all these however have now disappeared and the remainder of the window is devoid of coloured glass, save for the border work about the great quatrefoil and round the circumference.

Within a window on the east side of this transept inserted upon a modern background is a XIII century medallion representing St. Martin dividing his cloak with a beggar.

*The Trinity Chapel.*—As previously mentioned, the choir at Canterbury Cathedral was burnt down in 1174, that is four years subsequent to the murder of Becket, which years saw many miracles performed at his tomb in the crypt. In rebuilding this portion of the cathedral it was decided to erect a building worthy to enshrine the remains of so meritorious a saint, which work was completed in 1184. Fifty years subsequent to his murder, that is in 1220, the remains of Becket were translated from the tomb in the crypt to the shrine, which was erected in the Trinity Chapel, by Walter of Colchester and Elias of Dereham, which translation was an imposing ceremony, being graced by the presence of the youthful king, Henry III, and vast numbers of church dignitaries, nobles, and pilgrims.

All the windows in the Trinity Chapel were at one time glazed with medallions, depicting cures at Becket's tomb and shrine; now since the shrine was only erected in 1220, and as these windows are all of one period, we must regard them as having been produced about 1230. The medallions are extremely interesting, showing us as they do what the tomb and shrine of the saint were originally like.

"The tomb was in the easternmost part of Ernulf's Crypt. The sick were admitted to visit it for the first time on 2 April, 1171." "For fifty years it continued to be the central object of interest for crowds of Canterbury pilgrims between 1170 and 1220." "The monks erected around it strong walls, formed of great stones firmly

compacted with mortar, lead, and iron. Two window-like apertures were left in each of the four walls, that through them pilgrims, by inserting their heads, might kiss the sarcophagus."<sup>1</sup>

"The shrine," of which a picture is given in the upper quadrant of the upper quatrefoil in the fifth window on the north side, "was covered with plates of gold, damasked and embossed with wires of gold, garnished with brooches, images, angels, chaines, pretious stones, and great orient pearls."<sup>2</sup>

This of course would rest upon a stone base, such as we see at St. Albans and Westminster Abbey, whilst a wooden cover suspended from the vault and moveable at will, would protect it from the vulgar gaze, and such was the wealth of this shrine, that, upon its destruction, by command of Henry VIII in 1538, it necessitated the use of twenty-six carts for the removal of its treasures to London. It is not improbable that the stonework of the shrine might be recovered, were search made, beneath the present floor of the Trinity Chapel.

"Within a few years after the death of Archbishop Thomas, two collections of his miracles were produced by monks of his cathedral church. The first was by Benedict, afterwards Prior of Canterbury, and eventually Abbot of Peterborough; the other was by William, and although Benedict appears to have been both earlier in time and more eminent as a member of the monastic community, it would seem that William's narration of the miracles was considered as the more important of the two, on account probably of its greater extent, and also of a kind of official authority which it derived from having been presented by the monks of Christ Church to King Henry II." "It would seem that William held some office in connexion with the tomb of St. Thomas, as we find him receiving pilgrims and listening to their stories." "Benedict, after having been Chancellor, or Secretary, to Archbishop Richard, became Prior of Christ Church, Canterbury, in 1175." "Like William, he seems to have held office in connexion with the tomb."<sup>3</sup>

*The Trinity Chapel and Becket's Crown.*—"And now I shall desire that you would take notice of the Windowes, especially in the Churche's upper part, which both for the glasse and Irone-worke thereof are well worthy of your observation. This part of the

<sup>1</sup> "The Crypt of Canterbury Cathedral," Scott Robertson.

<sup>2</sup> Stow's "Chronicle".

<sup>3</sup> "The Crypt of Canterbury Cathedral," Scott Robertson.

church was highly commended by Malmesbury in his time, amongst other things, for this ornament. 'Nihil tale possit in Anglia videri,' etc., saith he. And I think his words hold true still (1640). And I beleeve as much may be said of the Irone-worke about them, apparently various, and offer to our view certaine verses containing a parallel of the Old and New Testament."<sup>1</sup>

North side.—III. The four upper circular medallions and the upper part of the border are of XIII century workmanship, which medallions are as follows: (1 and 2) These depict pilgrims on their way to the shrine of St. Thomas. (3) A king, perhaps Henry II, resting upon a bed, who relates his vision to Benedict, represented holding an inscribed scroll. (4) Portrays a cure. The border contains roundels.

IV. This contains sixteen circular medallions, of which four are modern. The backgrounds are diapered with foliate scroll-work, whilst between the subjects are lesser circles of foliage-work, the whole being within a border containing semicircles of leaf-work. (1) An offering at the tomb. (2) St. Thomas feeling the pulse of man in bed, QVA DOLET HAC PLANAT DOLET HIS TRIBVS ET TRIA SANAT. (3) A woman is dragged by two others towards another woman who stands beneath an arch. (4) A woman seated with her feet in a vessel; there are four other figures, one holding a bowl, another a bottle, whilst a third kneels in front with a towel. (5, 6, 7, 8) Modern. (9) A figure supported by another, kneeling before a priest at an altar. (10) The same figure exposes his diseased leg, the other having upon it a red stocking, EST BACVLVS VESTIS PERO CVNCTIS IBI TESTIS. This is the story of Robert of Cricklade, Prior of St. Frideswide. (11) A woman seated in a chair in a state of collapse, beside her is a nurse, whilst in front is a priest. (12) She kneels and offers a loop. (13) A maniac, bound with ropes, kneels at the tomb, before a priest, whilst two men beat him with rods, AMENS ACCEDIT. (14) The same story, the rods and ropes are cast aside, whilst the sufferer kneels, returning thanks for his recovery, SANVS RECEDIT. (15) A woman about to drink the holy water, whilst an attendant explains the case to a bystander. (16) A priest is mixing a bowl of fluid with a spoon, in front are three figures, one of whom holds a flask. (Pl. VII.)

V. The background of this window is of rich diaper work. Upper

<sup>1</sup> "The Antiquities of Canterbury," Somner, p. 175.

quatrefoil. (1) St. Thomas appears from his shrine to Benedict. (2) A man with a diseased leg sitting, whilst it is washed by an attendant, two others hold a towel and a bowl, DETVMET IN VOTO LAVACRO PRECE SANGVINE POTO. (3) A woman, whose leg is bare, about to kneel at the tomb, MAGNIFICAT SANCTVM SATIAT MEDICAMINE PLANCTVM. (4) The half-clothed figure of a man, to whom another is bringing garments, probably Godwine of Boxgrove. (5) Two blind women feeling their way to the tomb. (6) Being cured they depart with backward gaze.

Second quatrefoil. (7, 8, 9) Modern. (10) Two lame maidens go to the shrine of St. Thomas. (11) The elder is cured, whilst asleep, upon which the younger complains, but (12) is in turn cured in like manner.

Third quatrefoil. This contains the story of Eilward of Westoning and Fulk, who quarrelled about a debt, the former subsequently breaks into Fulk's house, is captured and taken before the justice. (13) He rides from the town. (14) He appears before the judge. (15) His eye being thrust out. (16) St. Thomas touching it, heals him. (17) Whilst pointing to his restored sight with one hand, he distributes alms with the other, DAT ILLE STIPES PAUPERIBVS. (18) Modern.

Fourth quatrefoil. This represents the story of the physician of Perigord, cured of dropsy. (19) He sits up in bed, a priest bringing the holy water, DESPERANT MEDICI PATER ET MORIENTES AMICI. (20) He receives the last rites of the church, SPES DESPERANTI SVPEREST IN SANGVINE SANCTI. (21) He is represented as dying. (22) Modern, his cure.

VI. The medallions in this window are enclosed within a border, the design of which is almost identical with one at Sens. (1) A man assisting a woman who is blind. (2) He helps her to the tomb where a priest receives her. (3) Restored to health, she talks to her helper. (4) A man driving four horses. The inscription above 1 probably refers to this story, PASTOR ALENDORVM CVRAM PVER EGIT EQVORVM. (5) He is depicted as sleeping beneath a tree, the horses standing uncared for. The inscription which does not belong reads SANCTVS SOPITVR LEPRAS—OPERITVR. These two medallions form part of the story of Walter, an Irish soldier. (6) A man in bed, to whom a woman, whose mouth is covered, brings garments

on a tray, OMNIBVS ABIECTVS VIX SIC A MATRE REFECTVS. (7) A young man kneels at the tomb, beside which are a man and a woman. (8) Two men speak to a knight and his lady. (9) An offering at the tomb is made by a young man. (10, 11, 12) Are all modern, save the figure of the woman in 12. (13) A boy Robert, whilst stoning frogs at Rochester, slips into the Medway and is drowned. (14) His companions inform his mother. (15) His body is handed to the mother, having been taken from the river by a man, by means of a hook. (16, 17, 18) Modern. (19) Matilda, an insane female, held by two men, who beat her with rods, ALTERNANT MENTEM GESTVM QVOQVE VINCVLA. . . . (20) Whilst beaten she falls to the ground, STAT MODO IOCVNDA LAPSA IACET MORIBVND. (21) She kneels before the tomb, at which the priest receives a candle, EXCLAMAT AREDIT AD SVAS A. (22, 23, and 24) Are modern.

The remaining medallions relate to the story of a knight named Jordan. (31) The death of the nurse, whose body is borne beneath a yellow pall, NVTRICIS FVNVS RELIQVIS SVI FLAGRA MINATVR. (32) The son, aged ten, dies, a priest anointing the body with holy oil, PERCVLITVR PVER MORITVR PLANETVS GEMINATVR. (33) Twenty pilgrims arrive, from whom some holy water is obtained, which the father pours into the mouth of his child, VOX PATRIS VIS MARTIRIS VT RESTITVATVR. (25) The child is restored to life and his father gives him four silver coins, to offer at the martyr's tomb, ere mid Lent. (26) The son sitting up is rapidly recovering, but the vow is still unperformed. (27) Guirp, a leper, is aroused from his sleep by St. Thomas, who warns him of the dangers which must overtake Jordan, failing the immediate fulfilment of his vow. (28) The leper in bed gives the message to the parents, who promise the due accomplishment of their vow in the last week in Lent. Owing to the visit of the Lord-warden they again fail, as the result of which their eldest son dies, and twenty members of the household fall ill. CREDVTIS ACCEDIS VOT FERT NEC OBEDIT. (29) Numerous figures surround the corpse, which rests upon a bier, above is the figure of St. Thomas, armed with a sword. VINDICTE MOLES DOMVS EGRA ET MORTVA PROLES. (30) The vow is performed, the father, accompanied by his wife and son, presents a bowl of gold and silver coins at the tomb. (Pl. VII.)

Becket's crown. East window. This contains the Entombment, the Resurrection, the Ascension and Pentecost, each surrounded by four types.

5. The Crucifixion, modern. (1) The spies bearing grapes, slung from a pole. (2) Moses striking the rock. (3) The Paschal Lamb being slain. (4) Abraham's sacrifice of Isaac.

10. The Entombment. (6) Joseph in the well. (7) Daniel in Babylon. (8) Samson and Delilah. (9) Jonah thrown into the sea.

15. The Resurrection, modern. (11) Moses and the burning bush. (12) Noah and the Dove, modern. (13) The escape of the spies, modern. (14) The landing of Jonah.

20. The Ascension. (16) The Ark of the Mercy Seat. (17) The burial of Moses. (18) The translation of Elijah. (19) The sundial of Ahaz.

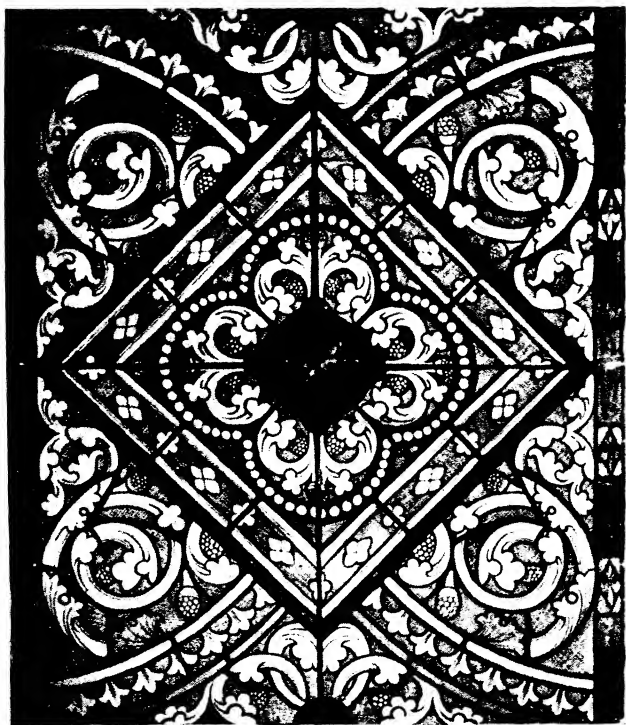
25. Pentecost. (21) The giving of the law to Moses. (22) The ordination of deacons. (23) Our Lord in Majesty, modern. (24) The first council.

This glass, which is of the early part of XIII century, has a background of fine scroll-work and is surrounded by a border of foliage-work, the opposing fillets being joined by zig-zag cross-bars of white glass.

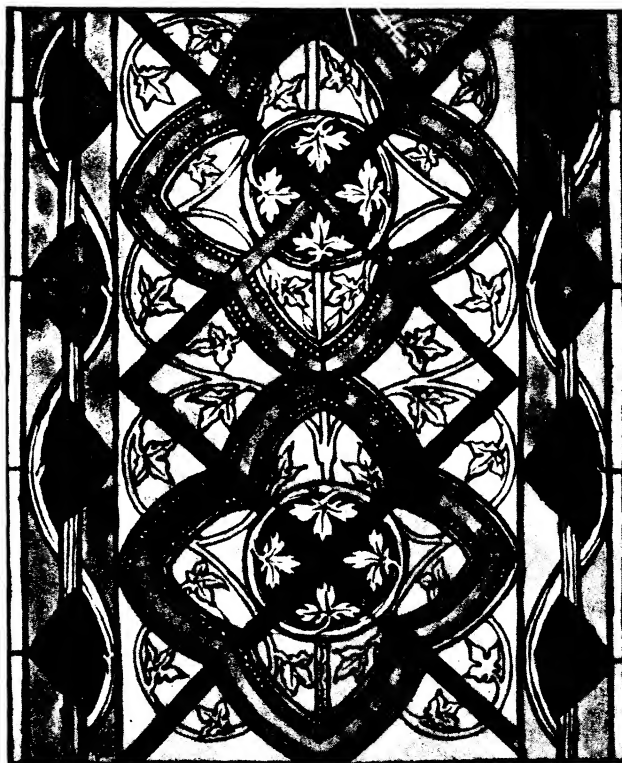
*The Trinity Chapel.*—South side. 1. from east. It is probable that the six medallions of William of Kellest and that of Adam the Forester were originally in this window, whilst the semicircles probably came from the fifth window on the south side: (1) Fragmentary. (2) Robbers pursued by tortoises. (3 and 4) Made up. (5) In two parts, (a) A river scene, (b) A boat containing a figure with a pole. (6, 7, 8) Fragments of offerings after cures. (9, 10, 11, 12, 13, 14) Made up. (15) A bier, over which is a pall, there are two priests, one holds a stoop, the other an asperge. (16) In two parts, (a) A man embracing a boy, (b) A mother holding up her hands in surprise. This refers to the story of the son of Ranulf, a Welsh soldier.

III. This contains lower third of original border, the background is red and blue with foliage-work in white, yellow and pink.

V. This contains original foliate border upon blue, in upper two thirds, whilst the remainder of the window has recently been very successfully reglazed. It contains six circular medallions down the centre, ten semicircles down the sides, and two quarter circles at



THIRTEENTH CENTURY GRISAILLE. SALISBURY CATHEDRAL.



LATE THIRTEENTH CENTURY GRISAILLE.  
CHARTHAM CHURCH, KENT





the foot. The glass filling these medallions which refer to various cures effected at the shrine of St. Thomas was recently restored by Mr. S. Caldwell, who has done so much excellent reparative work here.

VI. Of the twenty-two medallions, six were made up from old glass when the window was restored in 1897. (1) Godfrey of Winchester, who lay sick of a fever, is cured with holy water, THOME VIRTUTE VIS FEBRIS CEDIT ACUTE. Observe the figure of St. Thomas behind the bed. (Fig. 30.) (2) He offers, AVXILIVM PIETAS FERT (QVOD SIBI) NON SINIT ETAS. (3) The house falls in upon his cradle, ECCE REPENTINA PREMIVR PVER IPSE RVINA. (4) Modern. (5) Two servants dig away the ruins and discover him unhurt, MOLES. (6) The mother faints. (7) Modern. (8) He is taken to the tomb, VENTRI INTESTINAM MONVMENTVM DAT MEDICINAM. (9) A cripple at the tomb, perhaps Eilwine of Berkhamsted, SVPPLEX IMPIO PRONVS ADORAT. (Fig. 31.) (10) His cure. (11) Modern. (12) The leper priest of Reading receives the holy water. (13)



FIG. 30.—Godfrey of Winchester.

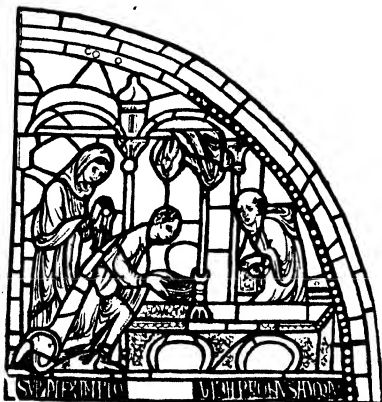


FIG. 31.—An offering at Becket's tomb.



FIG. 32.—A lady at Becket's shrine.

William of Gloucester in digging an aqueduct, is buried in a fall of earth. (14) Word is conveyed that he has been killed. (15) Modern. (16) A young man hears his groans. (17) Modern. (18) The good news is announced, MIRATVR MVLTVM POPVLVS SPIRARE SEPVLTVM. (19) Men are dispatched with spades. (20) He is dug out alive, THOMAM QVEM DICIT EREPTOREM BENEDICIT. (21) A lady presenting a loop at the shrine, there are three figures behind her. (Fig. 32.) (22) A lady kneels in prayer before the shrine, another woman and a priest behind her.

Clerestory windows of choir and eastern transepts now contain, in some twenty-eight windows, modern copies of ancient figures. Originally the windows contained figures beneath simple canopies, there being two such, one above the other, in each light, which represented the maternal ancestors of Christ, commencing with God the Father in the first window, at the north-west corner and proceeding through all the windows save those at the semicircular eastern end, which contained medallions, and passing round the transepts terminated with that of our Lord at the south-west corner.

These figure windows, the workmanship of which is of XII century,<sup>1</sup> sustained serious injury during the religious troubles of 1642, and it is curious to note that the greater number of figures on the northern side, though displaced, still survive, no doubt owing to the presence of the monastic buildings. Barnby, when in 1779 forty-two figures still remained in situ, referring to the bottom panel in the first window, wrote, "quite defaced, having been a design to represent the Almighty, and several of the rest are without figures".

The figures are placed beneath canopies, the upper figures being smaller than the lower and each are appropriately named on scrolls behind their necks, the lettering being thus bisected. Hasted, the Kent historian, speaks of the glass thus, "Some with carpet patterns of the most beautiful colours, but where any are remaining, the style in which they are drawn, and the thrones on which they are placed, much resemble those of the kings on the reverse of their earliest royal seals".

In 1799 the south transept window "was selected and arranged with much care and industry by Mr. John Simmonds, one of the

<sup>1</sup> Didron dates this glass as being between that at St. Denys and Chartres.

Vesturers of the Church, to whom the arrangement was committed by the Dean and Chapter".<sup>1</sup> At the same time other figures were removed and placed in the lower part of the great west window of nave, whilst "some glass was sold to a connoisseur".<sup>2</sup> Only the figures of Shem and Rhesa now remain in the clerestory, and even these are no longer in their original situation. Of the other thirty-six existing figures, twenty-two are in south transept of nave and fourteen in great west window, and of the former four are without names. The original borders exist in windows 1, 4, 5, 6, 12, 13, 14, 17, 20, 24, 25, 26, 33, 34, 36, 37, and 38, whilst the ancient backgrounds occur in 24, 25, and 26.

The south window of south transept of nave. "The large Perpendicular window in the south transept of the nave is filled with medallions and pieces of border taken from the clerestory of the choir transepts, with the exception of some small fragments of the canopies originally surmounting the figures which once filled it."<sup>3</sup> The tracery contains some small figures of saints, in situ, of XV century, also fragments of borders and scroll-work of XII and XIII centuries, of which latter there are also remains in the lower lights. The window is divided into three tiers, there being eight lights in each. The upper tier contains in its cusps, canopy-tops, beneath which are shields, then come XII century figures, of which there are eight and at the bottom angels, (1) IOANNA, (2) SHER, (3) IOSIAS (Pl. II.), (4) DAVID, (5) NATHAN, (6) Name missing, (7) IOSE, (8) IVDA. The middle tier contains canopy-tops, beneath are shields, then five XII century figures, below which are shields. (1) ABRAM, (2) Name missing, (3) EZECHIAS, (4) Medallions of miracles from Trinity Chapel, (6) Unidentified, (7) Unidentified, (8) ZEROBABEL.

The lowest tier contains canopy-tops, shields of arms, eight XII century figures, and debris below. (1) LAMECH, (2) NOE, (3) THIARE, (4) METVSALEH, (5) IARED, (6) PHALEC, (7) RAGAV, (8) ENOCH.

Western window of south transept contains fragments of canopies in tracery.

West window of nave contains at the apex arms of Richard II impaling those of St. Edward the Confessor. In first row of tracery lights are six saints, between the arms of Isabella of France and Anne of Bohemia, the wives of Richard II. The next two rows contain apostles, saints, and bishops, the two latter having been

<sup>1</sup> Hasted, IV, p. 521.

<sup>2</sup> "Chronological Hist. of Cant. Cath.," p. 381.

<sup>3</sup> Felix Summerley, p. 108.

brought hither from west window of Chapter House in 1799,<sup>1</sup> in the upper row are ten figures and in the lower fourteen. Of the main lights of which there are three tiers, the upper alone contains its original glass, namely seven kings beneath canopies, under whom are shields, the kings are: Stephen, Henry I, William II, William I, Harold, St. Edward the Confessor, and Canute. In second tier are seven canopy-tops in situ, fourteen shields, fourteen small figures from tracery of west window of Chapter House, beneath whom are seven XII century figures from clerestory of choir, (1) IVDA, (2) OBETH, (3) ROBOAS, (4) IECONIAS, (5) ABIAS, (6) IESSE, (7) PHARES.

In the lowest tier are seven canopy-tops in situ, fourteen shields, seven XII century figures, whilst below are seven royal shields, (1) ENOS, (2) NAASON, (3) SETH, (4) ADAM, digging, (5) SEMEL, (6) SALMON, (7) BOAZ.

Nave. Upon south side a few fragments are to be seen in traceries. Upon north side fourth and sixth windows each contain in their lower lights the tops of canopies of XV century workmanship upon blue and red backgrounds.

North window of north transept. "This goodly and glorious window, a piece of its kinde beyond compare," was the gift of Edward IV, and was apparently erected about 1477, in memory of his ancestor Edward I, and his second wife Marguerite of France. "In that window was now the picture of God the Father, and of Christ, besides a large Crucifix and the pictures of the Holy Ghost in the form of a dove and of the twelve Apostles. And in that window were seen seven large pictures of the Virgin Marie, in seven several glorious appearances as of the angells lifting her into Heaven, and the sun, moon, and stars under her feet, and every picture had an inscription under it, beginning with *Gaude Maria*—as *Gaude Maria, sponsa dei*, that is, rejoice Mary, Spouse of God. There were in this window many other pictures of Popish Saints, as of St. George, etc. But their prime Cathedrall saint, Archbishop Thomas Becket, was most rarely pictured in that window, in full proportion, with cope, Rochet, miter, Crosier, and all his Pontificalibus. And in the foot of that window was a tittle, intimating that window to be dedicated to the Virgin Mary."<sup>2</sup> The greater part of this glass was destroyed by Culmer, 26 August, 1642, as previously mentioned.

The tracery still contains its original glazing. At the apex are

<sup>1</sup> Gostling, p. 343.

<sup>2</sup> "Cathedrall Newes from Canterbury," 1644.

two shields, France and England quarterly, and the See of Canterbury imp. Bouchier. The upper row of tracery lights contains the figures of ten prophets, (1) No name, (2) *Jonah*, (3) *Daniel*, (4) *Esdras*, (5) Name lost, (6) *Jeremias*, (7) *Amos*, (8) Name lost, (9) Name broken, (10) No name.

The next row, twelve apostles, (1) (*Thaddeus*), (2) (*Bartholomew*), (3) *Johes*, (4) *Andreas*, (5) *Jacob*, (6) *Pieter*, (7) *Paulus*, (8) *Thomas*, (9) *Philippus*, (10) *Mattheus*, (11) *Jacob Min*, (12) (*Simon*).

The lowest row contains fourteen saints: (1) *S. Dionisius*, (2) Missing (*St. Wilfrid*), (3) *S. Augus Epix*, (4) Missing (*St. Martin*), (5) *S. Jeronymus*, (6) *S. (Ambrosius)*, (7) *S. Thomas*, (8) *S. Gregorius*, (9) *S. Augustinus*, (10) *S. Anselmus*, (11) *S. Nicholaus*, (12) *S. Blazius*, (13) *S. Alphegius*, (14) *S. Audoneus*. The original figures Nos. 2 and 4 are now in the windows of lavatory tower. The lower part of the window consists of three tiers of seven lights each, the glass in which would originally be as follows:—

In first tier, in the cusps, were seven angels bearing shields appropriate to the figures beneath, which probably were: (1) St. George, (2) St. Edmund, (3) St. Thomas of Canterbury, (4) The Holy Trinity, (5) St. Thomas of Hereford, (6) St. Edward the Confessor, (7) St. Anthony.

The second tier "the seven glorious appearances of the Virgin Marie," (1) The Annunciation, (2) The Visitation, (3) The Nativity, (4) The Adoration, (5) The Presentation, (6) The Assumption, (7) The Coronation, beneath each of which were inscriptions, commencing, *Gaude Maria*, which may have read: (1) *Gaude Maria, Sponsa Dei*; (2) *Gaude Maria, Beata tu in mulieribus*; (3) *Gaude Maria, Mater Dei*, (4) *Gaude Maria, Adoremus Eum*; (5) *Gaude Maria, Ecce Infans*; (6) *Gaude Maria, Assumpta es*; (7) *Gaude Maria, Regina coeli*.

The third tier would contain the regal portraits, now placed in the second tier, which were as follows: (1) Richard, Duke of York; (2) Edward, Prince of Wales; (3) Edward IV; (4) A shrine, containing a Crucifix; (5) Elizabeth Woodville; (6) The Princesses, Elizabeth, Cecilia, and Anne; (7) The Princesses, Catherine and Maria.

Beneath each figure was the name of the person depicted, also an angel bearing the arms of the person above, whilst across the foot of the window was a dedicatory inscription which commenced:

*In laudem et honorem beatissimæ Virginis Mariæ, Matris Dei, etc.*, doubtless requesting prayers for the good estate of the royal donors and their family.

The shields which survive of lowest tier are those of (1) Duke of York, (2) Prince of Wales, (3) Edward IV, (4) Ethelred, (5) The Royal Arms imp. Woodville, (6) de Mortimer and de Burgh, (7) Castile and Leon.

Lavatory tower. In this are three windows with quatrefoils above.

Western window. In quatrefoil, a shield, See of Canterbury imp. quarterly 1 and 4 arg., a lion ramp. gu. 2 and 3 chequé arg. and gu.

The lower lights contain: (1) A shield, France modern and England quarterly, within a bordure az., differenced with a label of three points argent, each label charged with three pellets sable. Below, within a XII century border of blue and green quatrefoils, upon ruby, is a figure of a saint. (2) A shield, Edmund of Woodstock, and figure of St. Wilfrid, removed from the north transept window, within a border similar to I.

Central window. (1) Shield of the Prince of Wales. A figure wearing a white robe and a red cloak, holding in one hand a staff and in the other a palm. (2) A shield with a saint beneath.

Eastern window. (1) France and England quarterly, and below an archbishop within a border similar to the western window, (2) France and England quarterly, differenced with a label of three points argent, each point charged with three pellets sable. St. Martin, from north transept window, within a border similar to I.

*The Dean's Chapel.*—In the east window is glass of XV century. In the upper part occur Bouchier badges, viz. a golden falcon volant and knots. In lower part are double knots and stems of oak with two leaves fructed, Woodstock; surrounded by borders of oak leaves; at its lower part are five shields placed chevronwise across the five lights. I must express my indebtedness to Mr. S. Caldwell for much help in regard to the glass in Canterbury Cathedral.

*Canterbury, St. Alphege's Church.*—Some remains of XV century glass. Chancel, north side. I. from west, contains in tracery fragments, including an angel. II. A fragment of XIII century glass. Nave, south side. I. from east. The tracery contains canopy work whilst two main lights contain canopy heads, quarries with I.H.C., and the monogram of *Maria*, also three shields. II. contains debris, including a quarry inscribed *Helpe*,

another with a fructed oak twig, the badge of Woodstock, another with *G.* for Goldwell, a mitre, angel's wings, part of a bishop, a censer, a rose, other quarries, and fragments of canopy work. West window contains at the foot fragments of quarries and a winged lion.

*Canterbury, St. Peter's Church.*—In tracery of west window are several XV century angels, two of whom bear shields; there is also a lily-pot in white and stain. The north window contains two canopy heads, each having a shield in the middle, one of which bears *sa.* six keys or, whilst the east window contains, in its tracery, debris.

*Charlton.*—In window is the upper part of St. Luke and portions of an ox, his emblem.

*Chartham.*—The charming glass at Chartham appears to be *circa* 1300. The chancel contains nine windows, one at the east end and four on either side, the designs of the glass in the windows on south are identical with those on north. East window now contains little of its old glass with the exception of the three shields of England, or that in the centre being above those at the sides and like that on the left, is differenced by a label of five points, Edmund, Earl of Lancaster.

North wall. I. Contains grisaille decorated with a trailing pattern, upon which are placed large lozenges, bordered with blue. At the spot where these lozenges touch occur smaller yellow circles, which form the centres of elliptical quatrefoils, edged with ruby. The borders are a vine, trained up a white stick, the leaves being green and the stem brown. In the central quatrefoil above, is the "Coronation of the Virgin," whilst in lights around are four censuring angels, those above emerging from clouds.

II. Mostly modern, bordered with blue, upon which are yellow leaves, growing from a white stem, within which is ruby. The tracery contains a quatrefoil of yellow leaves, springing from a ruby lozenge; within a white border, in its centre, is a green square, edged with yellow, its sides being slightly inturned.

III. The grisaille is ornamented with a trailed pattern of scroll-like stems, upon which occur elliptical quatrefoils, each containing two small red fans, arranged vertically; in the centre is a yellow ornament, and above each such ellipse, on either side, is a richly ornamented yellow semicircle. The border is of ruby, upon which is a trailing vine, and the tracery of this, as of the next window, is of grisaille.



IV. The grisaille in this window has upon it small ruby lozenges within cross-hatched borders, inside this is a flower, having a blue centre, and four yellow leaves, extending to the edge of the ruby. The border is of ruby with alternate green quatrefoils and yellow lis.

1. South windows. I. The lower lights are in great part modern, the tracery contains interesting glass. In central quatrefoil is Christ enthroned, wearing a pink robe and a green mantle, around him are the emblems of the Evangelists, in the two upper lights are the angel and the eagle, whilst below are the lion and the ox. The two upper lateral lights each contain a winged, angel face, whilst the two lower ones each accommodate a censing angel. The two topmost openings have within each of them three yellow lions upon red, *vis-à-vis*, whilst the two lowest openings contain three red bars or demi-chevrons, upon a yellow ground, which together form the Clare arms. II, III, and IV on this side, are in great part modern and are the counterparts of the corresponding windows upon north.

IV. Being earlier and more severe in treatment than the others (Pl. X. XV.).

*Chart-Parva*.—In several windows are XV century remains.

*Cheriton*.—In decorated window in north chapel is a Crucifixion.

*Chilham*.—Remains of XV century glass in windows of nave, in second window from west in north aisle are two shields, (1) Rawlins, (2) Roos.

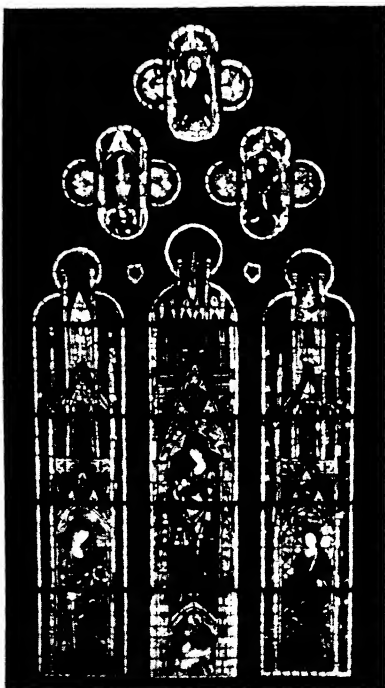
*Dodington*.—East window of south chapel contains early glass, one medallion is the Flight into Egypt.

*East Malling*.—In east and north-east windows are remains of XV century glass, the traceries having cherubim, in lower lights are fragments of borders and shields, one being that of the Selby family. In west and north-west windows are canopies, in two tracery lights is the best glass, depicting the Coronation of the Virgin, on ruby. South-west window of clerestory contains a mass of fragments found in the churchyard.

*East Peckham*.—In some of the windows are remnants of ancient glass.

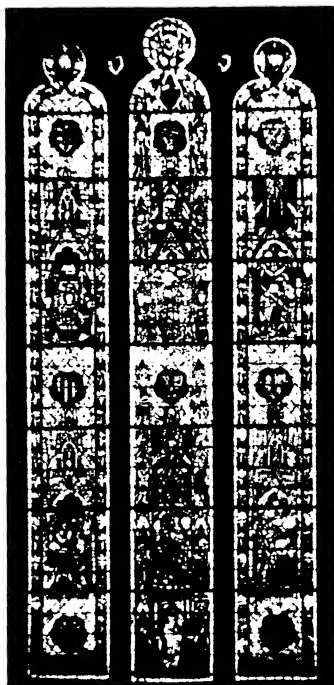
*East Sutton*.—In north chapel ancient glass occurs, including shields of (1) St. Leger, (2) quarterly 1 and 4 Hastings, 2 and 3 de Valence. In south chapel in east window are a half figure of the Blessed Virgin round whose nimbus is, *Eccce Ancilla domini*; also

1



NORTH-WEST WINDOW OF NAVE

2



PETER DE DINE WINDOW  
WINDOWS AT YORK MINSTER

3



THIRD WINDOW ON WEST OF  
VESTIBULE TO CHAPTER HOUSE



shields of Richard, Duke of York, de Mortimer, and Sir Henry Guldeford, whilst in south window are shields of Filmer, Scott, Avgall, and Martyn. West window of nave contains two figures, possibly St. Peter and St. Paul, whilst in east window is the Blessed Virgin.

*Edenbridge*.—In a window are fragments of XIII century glass, one piece representing a king's head.

*Elmstead*.—In east window of south aisle are remains of ancient glass.

*Eynesford*.—Here is a Crucifixion of uncertain date.

*Farningham*.—A window on north side of nave has XV century quarries adorned with flowers.

*Fawkham*.—West window contains the Holy Mother and Christ, also kneeling figures of William de Fawkham, as a pilgrim, and his wife.

*Frittenden*.—Here is XIV century glass.

*Gondhurst*.—Remains of XV century glass in east window of south chancel chapel.

*Goodnestone*.—There is here a small figure of St. Michael.

*Great Chart*.—A window in the Goldwell Chapel contains in its upper part two females wearing turbans with a goldwell between them, also a man in purple holding a book and a crozier. In upper part of the light are a demi-figure, with blue wings blowing a ram's horn, a kneeling man wearing a blue garment, at whose sides are two goldwells and beneath a shield, quarterly 1 and 4 az., a chief or, over all a lion ramp. sa., 2 and 3 arg., six escallops az. in chief, three wells or, fragments including a castle from which a king and a queen look out over the battlements, a mounted figure of St. George in white and gold armour wearing a yellow turban and aigrette; the dragon and a dog may also be seen. At the top of the central light is a scroll inscribed, *D'ns tecum*, and below this is the upper part of a mitred archbishop in a cope, holding his episcopal cross and a book; lower are three goldwells, and between two censuring angels is a figure playing upon a wind instrument, and among other fragments are the letters *A.R.* in monogram. In the south light in its upper part are a demi-figure with ruby wings blowing a ram's horn, a female kneeling between two goldwells below the arms of the See of Norwich, and in the lower part is St. Michael standing upon a blue dragon having many heads. This window was dedicated to the memory of James Goldwell, Bishop of Norwich,

1472-99. In a window on west side of tower are fragments of XIV century glass.

*Harbledown*.—Here are two Decorated canopies, upon top of each stands a seraph, whilst above in tracery are three censing angels. In south window are two XIII century figures.

*Headcorn*.—Several windows contain saints under canopies with lettered scrolls.

*High-Halden*.—Shields in chancel, one bearing Castile and Leon quarterly.

*Hinxhill*.—There is ancient glass in south window.

*Hoo-St. Werburgh*.—East window of north aisle contains ancient glass.

*Ightham*.—Figure in a small window bears scroll inscribed *Dñe miserere mei*.

*Ivychurch*.—Here are fragments of XV century glass.

*Kemsing*.—Here is some early glass the best of which occurs in eastern window of chancel. In the middle light is a much injured figure of the Blessed Virgin, represented carrying a book, on which is inscribed, *Ecce ancilla domini*, beneath is a fragment of an inscription, *(Or) ate pro anima*. In the side lights are fragments of two figures, one in each, all these subjects are upon quarry backgrounds each inscribed *I.H.C.* Nave, south side. Here a lancet window contains the Holy Mother crowned, bearing the infant Christ on her left arm, whilst in her right hand she carries a sceptre. North side, western window, is filled with fragments, including an injured Christ.

*Kennington*.—There is ancient glass in four windows in chancel, also some in south aisle.

*Kingsdown*.—Here are several pieces of XIV century work, one of which, in the head of north window of nave, represents the Holy Mother crowned, and nimbed with red, habited in a green robe and brown mantle, bearing the infant Christ on her left arm, whilst in her right hand she holds a lily. In trefoil tracery of east window of chancel is a white "luce" upon a ruby background. In tracery of first window in nave is Christ enthroned. All these windows have fragments of borders and quarry work in their lower lights.

*Knole*.—In the oriel over the gate is the badge of Archbishop Bourchier, a falcon and knot.

*Leeds*.—There is here St. Nicholas, who holds an inscribed scroll, whilst at his side is a tub.

*Leigh*.—There is here the Holy Mother upon fragments of early glass.

*Lullingsstone*.—The east window contains glass, *circa* 1490, inserted by Sir John Peche: (1) St. Agnes, crowned, wearing a green gown, having a lamb at her foot. (2) St. Anne, in blue, holding in her hand a book, the Blessed Virgin at her side in purple. (3) St. Elizabeth, crowned, and wearing a violet cloak, bearing a crown upon a cushion. In the tracery occur the following: A shield, 1st grand-quarter, France modern, quartered with England, 2nd and 3rd de Burg, 4th de Mortimer, in which glass, however, no heraldic colours are represented; a Prince of Wales' feathers, and the motto of the garter. In north-west window of nave are: (1) A group of six persons standing behind St. Erasmus undergoing his martyrdom, who lies upon the ground, at his feet stands another figure, on the foreground lies a mitre. (2) This depicts the rescue of Princess Cleodolinda by St. George, who is shown charging to left, transfixing with his spear a much-spotted dragon, which lies beneath his horse's hoofs. In the background appear fortifications from which her parents gaze upon the scene, whilst at the feet of the princess is a lamb grazing. In window in north chapel are two small figures of bishops of XIV century.

*Lyminge*.—In window over south door are the arms of Archbishop Bouchier.

*Marden*.—In west window of north aisle are ancient fragments.

*Mersham*.—There is old glass in west window.

*Nettlestead*.—Here is much XV century glass, including a number of shields. Nave, north side. North-west window contains in tracery six angels, each holding a blank shield, whilst in three main lights are canopy-tops, that in the first being somewhat like Canterbury Cathedral. The central light would originally contain St. Thomas of Canterbury, whilst the lateral lights would accommodate Becket subjects, two of which are now at the foot of the east window. The centre window contains the following beneath canopies, having their names on labels beneath: (1) St. Thomas the Apostle, bearing a scroll inscribed, *Inde venturus est judicare vivos et mortuos*. (2) St. Bartholomew, *Credo in Sp̄m, sc̄am ecclesiam Catholicam*. (3) St. Matthew, *Sanctō Comunione*. In upper tracery are two shields, Woodstock imp. Stafford and Stafford. In six lower lights of tracery are angels holding shields bearing the arms of Pepplesham, Warner, Cheney, Shottisbrook. At Toune, and Peckham. North-

east window. In upper tracery are Stafford imp. Neville and Woodstock imp. Stafford. In lower tracery lights are Rykhill imp. Buckland, Septvans, De Fiennes, De Fremingham, Cheney, and St. Leger, on shields held by angels. South side, south-east window contains in upper tracery the arms of Woodstock and of Stafford. The centre window contains in upper tracery the arms of Stafford and of Beaufort. South-west window contains a number of Stafford knots. The two-light window on north side of chancel contains in tracery emblems of St. Matthew and St. John, with their names upon scrolls, whilst beneath are two deacons, almost identical; St. Stephen, who holds a book in his left hand and a stone in his right, and St. Lawrence, who bears a book in his right hand and a gridiron in his left, at the feet of each are the kneeling figures of monks, who bear scrolls, respectively inscribed: (1) *Stephane ferrens dura pete nobis regna futura*; (2) *Per te Laurenti salve n' ab hoste furenti*. These figures stand upon brackets upon quarry backgrounds. East window contains in tracery two shields, held by angels, bearing the arms of Cobham and of Salman. In lower three lights occur. In the upper two-thirds are, (1) The Holy Mother, (2) Fragments, originally a Crucifixion, (3) St. John, both figures are upon quarry backgrounds. In the lower part of the window are the following: (1) Christ, within a rayed vesica, (2) In the upper half is a scene which depicts the monks of Christ Church, Canterbury, welcoming Becket on his return, and the words, *Voce manu plaudens patri venit obvia (gaudens)*, whilst in the lower part is another Becket subject, which like the former is from north-west window of nave, which is as follows: A monk stands before the altar of Martyrdom, beside which is a candlestick, his right hand rests upon the shoulder of a child, whilst with his left hand he beckons two other figures to approach; beneath is, *Hic jacet egrorum medicina salus miserorum*. At the foot of the third light are the remains of an inscription which reads *Orate p' bono statu Willmi Souxhill . . . ra fecit fieri (1465)*, whilst immediately above this is a rayed representation of the Almighty within a vesica, the pendant to that in the first light.

*Newchurch*.—In east window are fragments of XV century glass, including suns and roses.

*North Cray*.—There is here a shield of Bowes and a merchant's mark, dated 1562.

*Offham*.—In two windows in chancel are remains of ancient glass.

*Preston.*—In upper half of eastern lancet on north side of chancel is fine early XIII century geometrical grisaille.

*Sandwich.*—St. Thomas' Hospital has remains of old glass.

*Sandhurst.*—In window in east end of north aisle are the upper part of a knight, angels, and other fragments of XV century.

*Selling.*—The east window of the chancel, restored 1843-45, contains glass of the early Decorated period. The three central panels have a background of grisaille, the foliage being both within and outside the ovals which comprise the main design, in addition to which the pattern is enhanced by the introduction of yellow pot metal. The two lateral panels have quarry backgrounds, on which are quatrefoils, within lineal squares of the usual Decorated character, the main lights being surrounded by ruby borders, upon which are placed alternate trefoils of yellow and white. Upon these backgrounds are five figures and five shields of arms, each light containing one of each arranged chevronwise, across the middle of the window, the figures being above. Each figure, which has a red nimbus, is placed upon a blue background, beneath a canopy, having a ruby arch coped with yellow, the pinnacles of which canopies are green, connected about their middle by a crossbar of blue. The figures who stand between two shrubs are: (1) A male saint wearing a red cloak, and a green robe, perhaps St. John. Arms of Gilbert de Clare, Earl of Gloucester. (2) St. Mary Magdalene wearing a yellow cloak and a red robe, carrying a yellow box in her left hand. Quarterly 1 and 4 Castile. 2 and 3 Leon. Arms of Elinor of Castile, first wife of Edward I. (3) The Holy Mother, wearing a green robe and yellow cloak, seated, holding in her arms the infant Christ who is clothed in a red cloak and white robe. Arms of England. (4) St. Margaret wearing a yellow gown and a green cloak, holding in the right hand a cross staff, a dragon at her feet. Margaret of France, second wife of Edward I, France Ancient, married at Canterbury Cathedral, 8 September, 1299. (5) The figure of a male saint, wearing a white robe and red cloak, holding in his left hand a book. Arms of Warrenne, Earl of Surrey. In tracery is ancient glass in four spandrels which contain white roses upon ruby. The window above described commemorates Gilbert de Clare, of Tunbridge Castle, Earl of Gloucester and Hertford, who was married first to Alice, Countess of Warrenne and Surrey, from whom he was divorced, May, 1285, and subsequently to the Princess Joan of Acre, daughter of Edward I and Elinor of Castile. Gilbert died



7 December, 1295, and his second wife died 10 May, 1307. From the presence of the above arms it would appear that this window would be made between the years 1299-1307. The chevron-like manner in which the figures in this window are arranged, may possibly be due to the fact that the de Clare arms bore chevrons. The east wall of south transept in two lancet windows is early glass: (1) North-east window is glazed with a trailing vine, having leaves and grapes within an oak leaf border, executed in yellow stain. (2) This contains quarry work, decorated with sprigs of oak bearing acorns, contained within a vine leaf border, the whole being of XV century (Pl. X.).

*Sevenoaks*.—In chancel is a XV century trefoil.

*Shadoxhurst*.—In two windows is ancient glass, one depicts the Blessed Virgin.

*Sheldwich*.—Here is a little heraldic glass.

*Sittingbourne*.—In window on north side of nave are two ancient figures originally in another church leaded up upon a modern background, adorned with grayling, the rebus of the donor.

*Smeeth*.—In window on north of north chapel is XIV century glass including a shield of Fitz-Alan.

*Snargate*.—At the foot of east window is a XV century Christ crowned giving the benediction.

*Snodland*.—In west window is Decorated canopy work. In window in north aisle is an angel bearing an inscribed scroll, also the emblem of St. Matthew, whilst beneath in lower light is St. James Major upon a quarry background, all of which are of XV century. In south-west window is a merchant's mark.

*Southfleet*.—In rectory is a representation of the Trinity.

*Staple*.—Remains of ancient glass in side windows of chancel.

*Stockbury*.—In upper half of a lancet window is grisaille, the central quatrefoils being upon blue, bounded alternately with red and yellow, which is *circa* 1250.

*Stone, near Ashford*.—In upper part of two windows in vestry are fragments of old glass.

*Stourmouth*.—Several windows on south side contain ancient glass.

*Stowting*.—Here is the Holy Mother, wearing a green mantle holding Christ in her arms, which is of XIV century. In south window is glass to the memory of Richard Stowting and his wife depicting beneath canopies St. James Major, St. John the Baptist

and St. Augustine, whilst below are kneeling figures of the donor, his wife and family, with a scroll inscribed, *Miserere mei*, and the inscription *Orate p' aia 'bz Rycardi Stotyne et Juliane uxoris*. This glass is of *circa* 1460.

*Swanscombe*.—Here was once the shrine of St. Hilderferth, to whose honour is a little glass in one window.

*Tilmanstone*.—East window contains: (1) St. George spearing the dragon, (2) A young man wearing a crown, (3) An older man crowned, holding a sceptre and orb, (4) St. Christopher. In a window on south side is a bearded pilgrim holding a book and staff.

*Trottescliffe*.—In a window in north wall of nave are canopies, *circa* 1330, whilst in tracery is the Trinity, God the Father holding a Crucifix, above which is the Dove.

*Tunstall*.—In a window on north side are remains of ancient glass.

*Upchurch*.—In east window are remains of Decorated glass.

*Upper Hardres*.—In two lancet windows at east end is fine glass brought from Stelling, 1795, which is as follows: Northern window, (1) A kneeling female, (2) St. Edmund crowned, holding an arrow and an ark, (3) The Blessed Virgin and St. Elizabeth, (4) The arms of Hardres. The southern windows contain: (1) A kneeling female, (2) A bishop wearing a mitre and holding a crozier, (3) St. Anne teaching the Blessed Virgin to read, (4) Arms of Hardres.

*Warehorne*.—The north aisle window contains in tracery two panels, each of which depicts a man armed with a buckler and sword, one having a background of ruby, the other of blue, whilst each is surrounded with a vine leaf pattern of the Decorated period. A window in the south aisle contains two items in yellow stain: (1) A nondescript, having a leonine head, the body and one hind leg of a lion, whilst the other leg is human. (2) A large Early English quarry, upon which is a quatrefoil on a cross-hatched background, surrounded by a border of small elongated quatrefoils, the backgrounds of which are also cross-hatched, both of these are embedded in the same vine-leaf surroundings as those in north aisle window. The east window, which is of the Perpendicular period, is filled in great part with fragments, among others those of headless saints, upon this are the remains of two shields: (1) Peckham, and (2) Morant.

*Westwell*.—*Vide* p. 15 (Pl. X. XII.).

*West Peckham*.—There is a fragment of ancient glass in south window of sanctuary.

7 December, 1295, and his second wife died 10 May, 1307. From the presence of the above arms it would appear that this window would be made between the years 1299-1307. The chevron-like manner in which the figures in this window are arranged, may possibly be due to the fact that the de Clare arms bore chevrons. In east wall of south transept in two lancet windows is early glass. (1) North-east window is glazed with a trailing vine, having leaves and grapes within an oak leaf border, executed in yellow stain. (2) This contains quarry work, decorated with sprigs of oak bearing acorns, contained within a vine leaf border, the whole being of XV century (Pl. X.).

*Sevenoaks*.—In chancel is a XV century trefoil.

*Shadoxhurst*.—In two windows is ancient glass, one depicts the Blessed Virgin.

*Sheldwich*.—Here is a little heraldic glass.

*Sittingbourne*.—In window on north side of nave are two ancient figures originally in another church leaded up upon a modern background, adorned with grayling, the rebus of the donor.

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*Westwell*.—*Vide* p. 15 (Pl. X. XII.).

*West Peckham*.—There is a fragment of ancient glass in south window of sanctuary.

*West Wickham.*—Lady Chapel. East window contains : (1) The Holy Mother crowned, holding a sceptre in her left hand and the figure of Christ in her arms, in the Child's right hand is a Dove. Beneath this occurs a skeleton kneeling, a plumed helmet near by, and upon a scroll the words, *Ne reminiscaris domine delicta nostra nec delicta nostrorum parentum.* This represents Sir Henry Heydon, *ob.* 1480, doubtless the donor, whose arms are in same window. (2) St. Christopher carrying the infant Christ on his left shoulder, his staff held in both hands. (3) St. Anne instructing the Blessed Virgin to read (Pl. XXX.).

In north windows are : (1) Mater Dolorosa. (2) St. Dorothea, giving flowers to the infant Christ. (3) St. Catherine, with a sword in her left hand, the Emperor Maximin beneath her feet, holding with his left hand a wheel. (4) St. Christopher, much restored.

*Wickham-Breaux.*—Here is a small fragment depicting the head of St. John the Baptist on a charger.

*Willesborough.*—Two Decorated windows in chancel have coloured bosses upon quarry backgrounds with coloured borders of leaf-work. Of these the northern is the better and contains figure subjects, one of which is St. John the Baptist. The figures are beneath canopies, whilst beneath occur the usual labels.

*Wingham.*—In a window on south side of nave is ancient glass with portions of an inscription, *Edwarde Warham Gentell . . . of makinge this windowe . . . Ao . . . .* There is XIV century glass in tracery of window on south side of chancel.

*Woodchurch.*—Here is a circular medallion of early date, representing an interment.

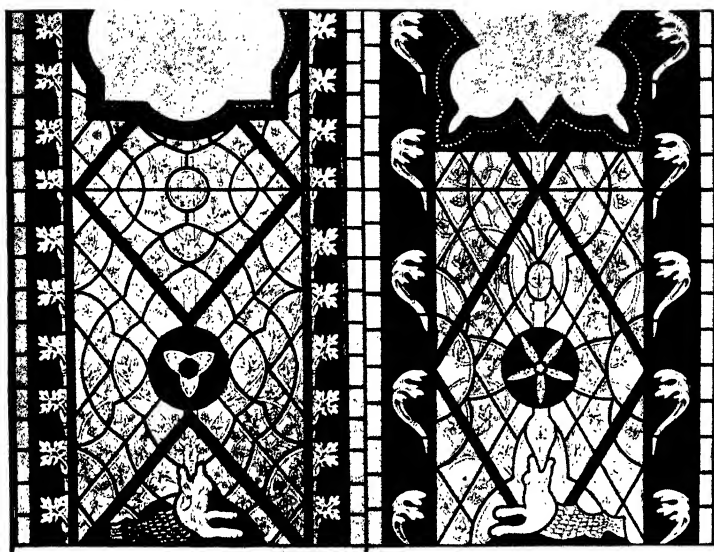
*Wye College.*—In Principal's room of this institution, founded by Archbishop Kempe, 1447, is ancient glass in windows on south side, including two Kempe shields.

There is also ancient glass at *Bethersden, Bredgar, Chillenden, Cliffe-at-Hoo, Ditton, Eastwell, Fordwich, Godington, Harrietsham, Hawkhurst, Horsmonden, Littlebourne, Molash, Monks' Horton, Monkton, North Cray, Rodmersham, Rolvenden, Seale, Wareham, and Wittersham.*

#### LANCASHIRE

*Altcar.*—In Gore House are four XV century quarries bearing Passion emblems.

*Ashton-under-Lyne.*—The glass which originally occupied the great east window is at present in four other windows, and is



DECORATED GRISAILLE, CHAPTER HOUSE, YORK MINSTER



about to be restored. The panels, eighteen in number, of which nine are beneath canopies, date *circa* 1480, depict events from the life of St. Helena. In upper lights were: (1) The birth of St. Helena, A.D. 246, *Hic nascitur elena Coyle regis filia*. (2) St. Helena enters a convent school, *Hic elena (in art) ibus liberalibus ( . . . est instrue)nda*. (3) St. Helena returns home and visits prisoners. (4) St. Helena betrothed to the Emperor Constantius, *Hic rex coyle filiā suā nunciis Constancii tradit*. (5) The marriage of St. Helena to the Emperor Constantius, A.D. 273, *Hic m̃rimoniū inl Con stā ciū et elinā solēnizat<sup>ur</sup>*. (6) The birth of Constantine the Great, A.D. 274, *Hic nascitur Constantinus magn<sup>us</sup> fili<sup>us</sup> Constancii et elene*.

Beneath the transom, in the upper row, occurred: (7) Constantine the Great defeats the Emperor Maxentius, A.D. 312. The soldiers, who are wearing Gothic armour of about 1480, are arrayed under the banner of the Cross. (*In hoc signo vinces*.) (8) The baptism of the Emperor Constantine the Great. (9) The Church Council of Nicea, A.D. 325. (10) St. Helena lands at the Holy Land, A.D. 325. (11) St. Helena questions Judas as to the location of the Cross, A.D. 326, *Hic ad*. (12) The whereabouts of the True Cross is revealed, *Hic nūcii (he) atā elenā et ostēdūt*. Middle row: (13) The magician Zambry kills the bull, A.D. 314, *Hic arte diaboli Zambres mag<sup>us</sup> Elene sufflabat ī aure taure et cecid<sup>i</sup> mo<sup>tū</sup>*. (14) The bull lies dead, *tur*. (15) The bull being restored to life by St. Silvester, St. Helena is converted to the true faith, *Hic Silvester Dei virtute taurū resus-tavi<sup>t</sup> et elena convertitur ad fidē cū sua tō domo*. (16) Upon digging three crosses are discovered, *Hic*. (17) The True Cross is revealed by its restoring a corpse to life. (18) A church is founded at Jerusalem.

At the foot of the window there were originally six groups of donors, of whom the first four groups survive, which are as follows: (1) The children of Sir John Ashton I, *ob.* 1428, viz. Thomas, Lawrence, Robert, and John. Lucy, Margaret, Katherine, Elizabeth, Agnes, Anne, and Isabella. (2) Sir Thomas Ashton II, *ob.* 1516, and his three wives, (i) Elizabeth Stayley, alive 1498, (ii) Anne, (iii) Agnes. (3) Sir John Ashton II, *ob.* 1484, and his three wives. (i) Dulcie, (ii) Margery, (iii) Isabella, *ob.* 1488. (4) Sir Thomas Ashton I, *ob.* 1454, and his wife, Elizabeth Byron. (5) Laurence Ashton, *ob.* 1486. (6) Gerves Ashton, alive 1513.

The figure of Sir Thomas Ashton I (Pl. XXIII.), blazon an insertion, is of peculiar interest, since he wears the S.S. 'Collar, and as such is almost unique, though examples occur at Great Malvern in



England and at Thun in Switzerland. Beneath the figures were a series of dedicatory inscriptions, of which, however, mere fragments remain; as recently as 1586, however, the following details could be discerned: (1) *A° D'ni MCCCCCLX*. . . . (2) *Orate p' bono statu Thome Ashton militis | Agnetis uxoris sue et p'a'ia' Elizabeth et | Anne uxor Ei's q' cam'om ecclie finiebat*. (3) *Orate p' a'ia' et Johis Asheton milit's | Dulcie Margeria et Isabella ux'is ei's | qui in p'di'a Edificionem p'cedebant*. (4) *Orate p' a'ia' Thome Assheton milit's* . . . *istam eccl'ie*. . . . (5) *Orate p' a'ia' Laurencii Assheton quodā rectoris | istius ecclie q'istam eccl'ia una Cū Thome | Assheton et Johis Assheton militibz Edifica | cione' p' d'tam continuavit*. (6) *Orate p' bono statu Gerves Assheton rectoris | istius eccl'e qui istam ecclia' una cu' | Thome Assheton milite fecit*.

In addition several figures from tracery lights still survive, and it would appear probable that the glass would be dedicated about the year 1499.

Two kingly figures, St. Edward the Confessor and Henry VI, together with heads of two bishops, also remain, which were originally in east window of north aisle.<sup>1</sup>

*Blackburn.*—In a window in the chancel are good remains of ancient glass, including in upper part a crowned figure of the Holy Mother bearing the Infant Christ, whilst in lower part is a tonsured figure.

*Cartmel-Fell, St. Anthony's Chapel.*—The east window, which is of five lights, has glazed up therein a number of fragments of painted glass, some of which in all probability, like that at Windermere parish church, came originally from Cartmel Priory. (1) St. Anthony with a pig at his feet, holding a staff from which depends a bell. Among the varied fragments which fill this light are portions of the "Mass of St. Gregory," also part of a "Penance" and another group depicting "Extreme unction," a portion of which is to be seen in the adjacent light. (2) This contains a group of fourteen people taking part in the ceremony of "Marriage," in which scene the bridegroom is dressed in black, laced with gold, whilst his hair which is long and yellow, is carefully dressed. The priest is represented as wearing an alb, behind whom stands an elderly man probably the father of the bride. Other fragments in this light represent portions of a bishop, a celebration of Mass, and the

<sup>1</sup> A figure of "holie Kinge Henry" was once in the Galilee at Durham.

lower part of St. Leonard which is on the same scale as that of St. Anthony. (3) Christ upon the cross, also a piece of a "Confirmation," together with a fragment of the "Mass," and the remains of a coat of arms, or, three water bougets sable, de Roos of Kendal, 1280-1390. (4) A portion of Christ, with pierced feet and crown of thorns, together with fragments of St. John the Baptist, a queen, St. Margaret, pieces from the "Mass," "Extreme unction," and "Confirmation". (5) The head of a bishop, and a fragment of St. Leonard 2 leaded up with portions of inscriptions.

These various fragments appear to be parts of several windows which may have been arranged in the first instance thus: (1) (a) Marriage in 2; (b) Holy Communion in 1, 2, 3, 4; (c) Penance in 1; (d) Confirmation in 3, 4; (e) Extreme unction in 1, 4. (2) St. Anthony in 1; (3) St. Leonard in 2, 5; (4) Two bishops in 5; (5) St. John the Baptist and St. Margaret in 4. The first are of the XV century whilst the last four together with the remains of canopy work date from XIV century.<sup>1</sup>

*Cartmel Priory.*—There is XV century glass in tracery of east window, beneath, in upper part of main lights are three large figures, one an archbishop, beneath canopies upon blue backgrounds. In east window of south aisle are remains of a Jesse tree situated in three lower lights, whilst in tracery is a censuring angel. In tracery of a window in north choir aisle are two small figures beneath canopies.

*Chorley.*—Here are remains of ancient glass including shields.

*Church Kirk.*—Here are arms of Petre and Walmsley.

*Colne.*—There are fragments of ancient glass.

*Denton.*—Here are remains of old glass.

*Eccleston.*—Here are two quarries bearing an eagle's foot erased, the Stanley badge.

*Halsall.*—In west window of north aisle are remains of Decorated glass. The left-hand light contains quarry work, upon which is a trailing oak pattern within a border of yellow lion masks upon ruby. The right-hand light contains four quatrefoils of vine leaves, with a central coloured ornament, set upon a quarry background of oak. In tracery are intertwined branches terminating in the cusps in three vine leaves. In east window of south aisle are fine fragments of XIV century glass, the main lights contain portions of canopy-work

<sup>1</sup> Since this was written the glass has been restored by Mr. J. W. Knowles.

and various smaller pieces, amongst which are lions *passant regardant*, and a thurible may be recognized, two tracery lights each accommodate a censuring angel.

*Langho*.—Fragments inserted in two eastern chancel windows.

*Leyland*.—A window in south aisle contains fragments of ancient glass.

*Liverpool*.—In city museum is a XV century quarry bearing a bird on a twig between *R T*, the rebus of Robin Tree.

*Liverpool, Holy Apostolic Church*.—Here are some XV century Flemish roundels.

*Manchester Cathedral*.—Chapter House. In window on south side are St. Peter, St. Paul, and St. George, upon blue backgrounds. In tracery are St. Anne teaching the Blessed Virgin, St. Laurence, St. Catherine and a female saint, an archbishop, and another figure.

*Middleton*.—In chancel window are kneeling figures of seventeen archers duly named and carrying bows. These commemorate the victory of Flodden Field, 11 September, 1513.

*Penwortham*.—Fragments in three chancel windows, including emblem of the Trinity, a female head, and an inscription, *Boteler, Harewood, fieri fecit matris sue*.

*Ribchester*.—Fragments in east window.

*Samlesbury*.—Remains of old glass in west window.

*Sefton*.—East window of south aisle contains some late XV century quarries decorated with three sacred nails, cross and ladder, whipping post, pincers, and cock on pillar.

*Upholland*.—A window in south aisle contains fragments inserted by the Marys of the parish.

#### LEICESTERSHIRE

*Allexton*.—Here is a considerable amount of fragmentary glass.

*Appleby-Magna*.—Here are some XIV century fragments.

*Bottesford*.—In a window are remains of XIV century glass, formerly in clerestory, including heads and inscriptions.

*Breedon*.—In north aisle of Priory church is early Decorated glass.

*Brookseby*.—Here are fragments of ancient glass.

*Broughton-Astley*.—In tops of several windows is XIV century glass, including good figures.

*Carlton-Curliew*.—Here are some shields.

*Catthorpe*.—Here is a fine piece of XV century glass.

*Congerstone*.—Here are some shields.

*Cosley*.—Here are fragments of ancient glass.

*Cossington*.—The Rectory, part of which is XV century, contains ancient glass.

*Coston*.—Here are a XIV century Crucifixion and a figure of same date.

*Dothly*.—Here are remains of canopy-work.

*East Langton*.—Here are remains of XIV century glass.

*Edmondthorpe*.—Here is ancient painted glass.

*Evington*.—Good Decorated glass in two windows here with fine canopies.

*Gaddesby*.—There are in a north clerestory window Perpendicular fragments collected from other windows, *circa* 1840.

*Garthorpe*.—Here are remains of XIV century glass.

*Goadby-Marwood*.—West window contains ancient glass.

*Harby*.—Here are XV century quarries decorated with monograms.

*Kirkby-Belers*.—Here are remains of decorated glass.

*Launde Abbey*.—In chapel is XV century glass, including twenty-four small and three large figures, finely executed.

*Leicester*.—In the Mayor's parlour is XV century domestic glass, including four roundels depicting the occupations of the months of January, June and September, also quarries adorned with a harpy, ostrich feathers, crowns, portcullis, chalice and wafer, also the arms of Leicester (Pl. XXXII.).

*Leicester, All Saints*.—There is fragment of ancient glass in window, in tower.

*Lockington*.—Here are considerable remains of XIV century glass.

*Loddington*.—There is ancient glass in window on south of chancel.

*Melton Mowbray*.—Remains of early glass have been inserted in window in south aisle.

*Netherseale*.—Here are remains of a Jesse window.

*Noseley Hall*.—In east window of Collegiate chapel are late XV century shields.

*Peatling-Magna*.—There are remains of XV century glass here.

*Peckleton*.—In window on north side is XIV century glass recently removed from east window.

*Ratby*.—There are here remains of ancient glass.

*Ratcliffe-on-Wreake*.—In window on south side is fine XIV century grisaille, with coloured borders.

*Rothley*.—In tracery of window in south aisle are remains of old glass, notably a small kneeling figure.

*Skeffington*.—Late XV century glass in east window of Skeffington chapel.

*Stokerston*.—Some XV century glass in windows on north side, including a Deposition, St. Christopher, and St. Clement, also numerous other fragmentary figures.

*Temple Rothley*.—Here is some XV century glass.

*Theddingworth*.—There are remains of ancient glass.

*Thornton*.—In window in south aisle is fine Decorated glass.

*Thurcaston*.—In east window are inserted Decorated remains.

*Twycross*.—Here are fragments of XIII century glass removed during the French Revolution from La Sainte Chapelle, Paris.

*Wanlip*.—There are fragments of ancient glass in tracery of a window, one emblematic of the Trinity, there are also shields.

*Withcote*.—Many windows contain fine glass of XV century German work.

*Witherby*.—Here are fragments of XIV century glass.

*Woodhouse*.—There is ancient glass in east window.

#### LINCOLNSHIRE

*Addlethorpe*.—Remains of XV century glass, on south side.

*Alford*.—Some remains of XIV century glass in lateral windows of chancel.

*Anwick*.—Remains of fine glass in trefoil lights.

*Ashby-cum-Fenby*.—In windows of chancel, fragments of early glass.

*Bag-Enderby*.—Some fragments of XIV century glass.

*Barnoldby-le-Beck*.—East window in south aisle, contains Crucifixion, the Holy Mother and St. John.

*Barton-on-Humber*.—In east window are fine figures of St. James Minor and St. George.

*Boothby-Pagnell*.—In porch window, fragments of old glass.

*Boston*.—In west window of Guildhall, XV century Apostles.

*Brigsley*.—Grisaille in north window of chancel.

*Buslingthorpe*.—Remains of ancient glass in east window.

*Cadney*.—Ancient glass in eastern window of south aisle.

*Careby*.—In chancel window, a small circular piece of painted glass.

*Carlton-Scroop*.—Some good glass in east window, the figures of

donor and wife being depicted, kneeling face to face ; former in chain armour, over which is a crimson surcoat, he holds in both hands a shield, gules, five fusils or, the same occurs upon his ailettes, whilst from a belt depends his sword. The wife wears a blue dress, bearing argent, two bars azure, in chief three molets gules, her head is an insertion, being that of a priest.

*Claypole*.—In window on north of chancel is some XIV century glass.

*Corby*.—In north aisle is some fine XIV century glass, including two shields and St. John the Evangelist.

*Cotes*.—Remains in windows on north side of chancel and in a window on south side of nave.

*Covenham-St. Bartholomew*.—In chancel is some late Decorated glass.

*Denton*.—Some XV century glass remains in chancel, including angels.

*Edenham*.—In tracery lights of a window of south aisle are angels of XV century. In west window of same aisle two fine saints, also XV century ; in west window of north aisle an excellent St. Catherine.

*Gedney*.—Four windows contain fragments mostly of the Perpendicular period, one other contains XIV century glass.

*Grantham*.—Some shields, one bears the Royal blazon.

*Great Gonerby*.—There are remains of XIV century glass in window over sedilia.

*Grimoldby*.—There are remnants of early Perpendicular glass in windows of north transept, including part of an inscription, *Love God wyth al youre herte*.

*Haydon*.—Excellent glass, about 1350, in two windows of north aisle. (1) St. Edward the Confessor, St. George, St. Edmund ; beneath are shields. (2) St. Vincent, St. Lawrence, and St. Stephen, there are remains in heads of windows in south aisle.

*Holywell*.—A window glazed with Perpendicular fragments.

*Ingoldsby*.—In east window of south aisle fragments of Perpendicular glass.

*Kingerby*.—Some XIV century glass in east window of south aisle.

*Kirton-in-Holland*.—Some remains of Perpendicular glass in tracery and upper part of central light of Decorated window in north aisle.

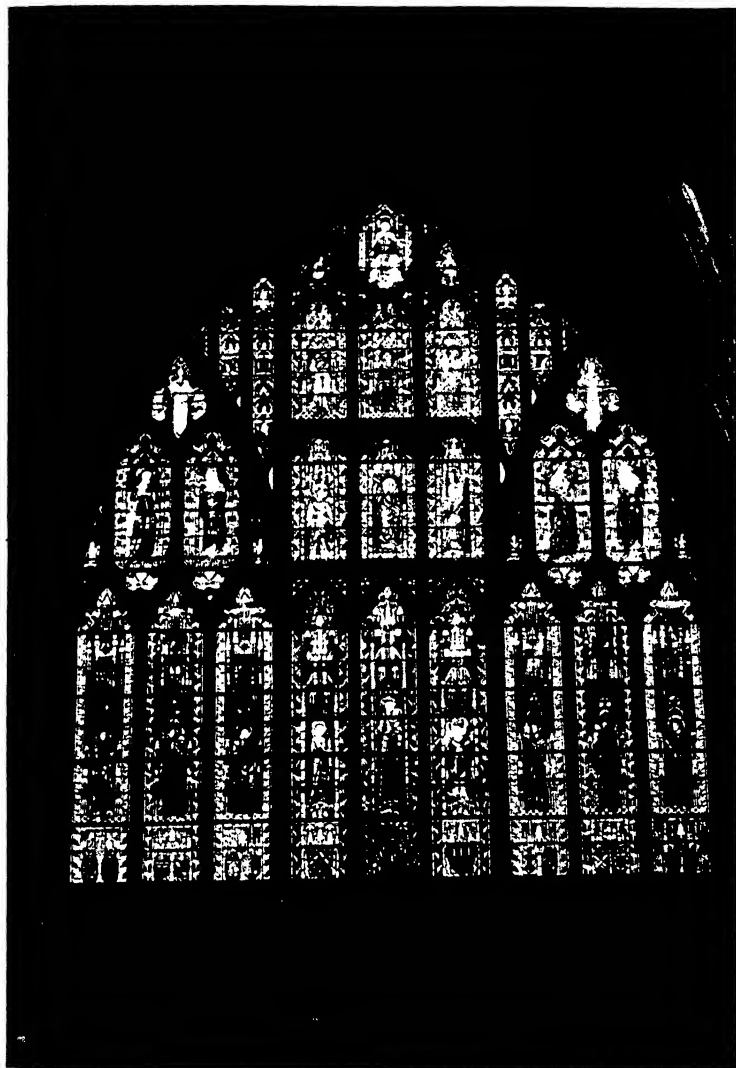
*Lea*.—In east window of chantry is fine XIV century glass, presented by rector, including a Crucifixion and figure of Robert Grosseteste, bishop of Lincoln.

*Lincoln Cathedral*.—The great north transept window contains much fine glass of the earliest part of XIII century. In the sixteen outer lights are contained, commencing from the top: (1) Christ as Judge, seated on a rainbow, displaying the "stigmata," around whom are emblems of the evangelists (Pl. IX.); (2) Two angels, one holding a spear; (3) Two angels, one bears the crown of thorns, the other a censer; (4) Four figures, several nimbed facing to the right; (5) Two angels, one with a trumpet, one with a scroll; (6) In the centre an angel, Eve to right spinning, Adam to left with a spade; (7, 8, 9, 10, 11) Seated figures of three bishops and two archbishops giving the benediction; (12) Figures rising from their graves; (13) Two angels sounding curved trumpets; (14) St. Peter holding a key to right, followed by people, one a king; (15) Two angels, one bears three nails and a towel, the other a censer; (16) Two angels, with cross and the superscription *ihc nazareus*. In thirty-two triangular lights coloured stars.

In the trefoil lights are figures of censuring angels (Pl. IX.), whilst within the large quatrefoil occur the following subjects: (1) (*a*) Two pairs of people back to back, (*b*) The foolish Virgins, (*c*) Three seated male figures, (*d*) Jesus and the doctors. (2) (*a, b, c*) Three seated male figures; (*d*) The funeral of the Virgin. (3) (*a, b, d*) Three seated male figures, (*c*) The translation of the relics of St. Hugh, which are carried upon the shoulders of three kings and three bishops. (4) (*a* and *c*) Three seated male figures, (*b*) The Mass of St. Gregory (Pl. VIII.), (*d*) The death of the Virgin.

In the small central quatrefoil is Christ, with a cruciferous nimbus, holding a book. This window would originally depict the Last Judgment.

In the five lancets beneath is XIII century quarry glass, removed from other parts of the minster, decorated with lis, upon a cross-hatched background. Beneath are two large lancet windows, one on either side of the Dean's doorway, that upon the east is filled with fragments of XIII century grisaille and other early work. The other lancet depicts five angels seated within foliage, playing instruments of music; the three lower figures are comparatively perfect, but the others are incomplete. It would appear that these figures, which are of XIV century, were at one time in the west window of nave.



EAST WINDOW, FOURTEENTH CENTURY, EXETER CATHEDRAL





South transept. The rose window is glazed with a medley of XIII century fragments, including some blue diapered circles upon ruby, also some fine scroll-work in white upon ruby, the leaves being painted upon yellow, blue, and green glass, which work appears to date from the end of XII century. Beneath are four lancet windows containing fine XII and XIII century medallions upon blue backgrounds, placed in the first three windows from the east upon fragments of XIII century grisaille which medallions are circular with three exceptions. I. from east : (1) Three figures, one holds a taper and one bends in adoration in front of an altar, above which is white drapery hanging from a tree behind. *Entering the Veil.* (2) Three figures to the right on the other side, advancing towards them is a figure bearing a bowl and an asperge. *Sprinkling the people with blood.* (3) Christ, with a cruciferous nimbus, seated in the clouds, in front of whom kneels a figure with a staff. *Giving the Law.* (4) To the right stands a figure sacrificing a sheep upon an altar, before the altar is a second sheep, whilst to the left are twelve ruby cups, arranged in rows upon three yellow shelves one above the other. (5) To the left is a figure of Moses with a staff, who holds up a warning hand to three other figures standing to the right. 1, 2, and 4 appear to illustrate the Mosaic law of sacrifice, as may also 11, No. 2.

II. (1) Two censuring angels. (2) Two figures and a child standing in front of an altar on which are three small objects, above depends a lamp, the child appears to hold up a head. (3) (a) An angel with a red nimbus ; (b) Three figures lying in a bed, whilst on the far side of the bed are two figures, one of whom, a woman, holds a candle, the other an uplifted axe. Probably the three boys killed by the inn-keeper and restored to life by St. Nicholas (Pl. IX.). (4) A male saint between two figures, standing in front of a yellow table on which are circular objects, the figure to the left holds a hammer. The story of St. John, Atticus, and Eugenius, who broke up their jewels and subsequently regretted. (5) Upon a lozenge-shaped medallion is a ship at sea beneath clouds. In the ship are two sailors, one of whom holds an oar and the vase of oil ; on the shore stands St. Nicholas in vestments and mitre, holding in one hand his crozier, whilst with his other hand he draws the ship to shore by a rope attached to the sail. Beneath is *Sc. Nicholas.* (6) A figure bearing a green palm stands to the right, in front of a seated nimbed figure, who is reading a book upon a reading desk, whilst above hovers an angel.

Perhaps St. John at Patmos, or an angel bringing a palm to the Holy Mother in announcement of her death.

III. (1) A shield, Beaumont imp. de Vere. (2) Two demi-angels. (3) Christ enthroned, holding in His robe a redeemed soul within a lozenge-shaped medallion. (4) Two medallions conjoined beneath an early border; (a) Contains a crowned female with hands outstretched and three other figures, two in front and one behind; (b) Contains a seated figure, with two others standing in front, one with hands outstretched. (5) The Last Supper. At the left end of the table is our Lord upon whose shoulder leans St. John the Divine and at whose feet is another figure, that of Judas, stretching out towards a vessel in front of Christ; seated at the table are three other figures. Compare Canterbury, Window XI, No. 2. (6) The return of the Prodigal. A figure standing to the left plays upon a rebec, two figures hold wine cups, whilst three other figures are seated with them at a long table. Beneath is *pulan filiore verso* = (*e*)*pulan(tur) : filio : reverso*. A very similar panel occurs at Sens. (7) David feigns madness. To the left stand two soldiers, one of whom supports a green shield, the other a spear, in the centre is David standing on his hands, whilst his white robe falling to one side displays his red stockings. In front of David is Achish seated upon his throne (1 Sam. XXI. 13). This remarkable panel, a corresponding example of which also occurred at Canterbury, Window XI, No. 1, refers to the Septuagint title of Psalm XXXIV, paraphrased in the Authorised Version as "changed his behaviour". *παρεφάρπετο ἐν ταῖς χερσὶν αὐτοῦ*, i.e. *ferebatur in manibus suis*. St. Augustine in his comment upon this passage applies it to Christ holding His own body in His hands at the Last Supper, whilst an annotator of the Pictor in Carmine, took it as referring to David dancing before the Ark. At the foot of this window in large yellow Lombardic letters is *lame : Thomas* from *Priez : p : l'ame : Thomas*, etc.

IV. (1) A demi-figure of Christ with a cruciferous nimbus, holding up a chalice; part of a lozenge-shaped medallion. (2) Christ enthroned, having a cruciferous nimbus, giving with his right hand the benediction, whilst in his left hand he holds a book. (3) An angel above three figures who stand to the left and two figures to the right. The shepherds. (4) Three figures standing to the left in front of a seated figure who holds a staff. (5) A figure to the left holds a taper before four figures standing to the right. Christ ap-

ears to the Apostles. (6) At the upper part of the panel is the deity, around whom is a ruby glory. Beneath are seven figures in various attitudes, holding up shallow cups in which they catch a yellow stream which falls to the earth. Probably this depicts the Fall of Manna. Canterbury, Window XI, No. 3.

East window of south aisle, of three lights, surrounded with XIII century leafy borders, contains I. (1) A figure of Isaac within a narrow quatrefoil, behind upon a label *Isac*. (2) The calling of Matthew. Four figures within a circular medallion, the central figure, Christ, holds a scroll inscribed, *e me*, i.e. (*Sequer*) *e me*. (3) St. John immersed by order of Domitian in a brazen cauldron of oil, placed over a furnace, the flames of which are stirred by two figures, one on either side, by means of poles. The figure upon the left has inserted into the left shoulder an armorial blazon, or a pierced mollet sa., upon a diapered ground. This medallion is circular. (4) A circular panel having in the centre a kneeling figure and an executioner beneath whom is a head. (5) St. Thomas of Canterbury, carrying in his hands the severed vault of his skull, executed in streaky ruby, escorted to heaven by three angels, there being two in front, whilst that behind urges him forward. This panel is circular.

II. (1) The Holy Mother and Child, behind is *Ave Maria*. (2) A king within a quatrefoil holding a sceptre. (3) A bishop with a red nimbus before an altar, bearing his crozier, within a quatrefoil. (4) St. Barnabas within a quatrefoil, behind on a label *Barna*. (5) A king holding a book with scroll-work beneath, within a quatrefoil; this and I may form part of a XIII century Jesse tree.

III. (1) St. Paul bearing a sword and book, within a quatrefoil. (2) Noah, leaning from the ark which is on waves coloured white and blue, receives an olive leaf from the dove. At the other end of the ship is an animal. This medallion is circular. Compare Canterbury, Window III, No. 4. (3) Within a circular panel are three figures to the right, in front of whom is another saintly figure holding a scroll inscribed *Iohs Ewang (e)lis(ta)*, St. John preaching. (4) A circular medallion containing a seated nimbed figure to the left holding a scroll (Lost) in front of whom are four other figures likewise seated. (5) Moses, wearing horns, seated to the left holding a roll, in front are three seated figures. In tracery is a XV century roundel illustrating the month of March.

The east window of north aisle of three lights contains I. (1) A

male figure within a quatrefoil, probably from a Jesse tree. (2) A circular panel consisting of (a) two semicircular medallions, to the left a yellow woolly devil, having a red horned and beaked head, human hands, and the clawed feet of an eagle, upon whose ankles are white winglets, he holds a parchment roll; in front of him Theophilus and a wizard, and beneath *Teofilus v. s.* (b) Theophilus and the wizard, and beneath *Teofilus v. s.* Compare Canterbury, Window X, No. 6. (3) A figure seated to left holding a book, to the right is a mitred bishop holding a crozier, the Blessed Virgin and a man standing in the centre, above is *on*. This medallion is circular. (4) A circular panel consisting of two semicircular medallions, (a) Theophilus upon the left side hands the bond to a bishop, wearing his mitre and holding a crozier, (b) The Blessed Virgin, who takes from the hands of the devil a parchment roll. The devil is depicted as yellow with a red head, human hands, and eagle's feet, which in this case have green winglets at the ankles, beneath is *S. Maria*. Compare Canterbury, Window X, No. 6.<sup>1</sup> (5) The destruction of the Egyptians in the Red Sea. Moses who wears horns (!), and the children of Israel, a woman with a child on her back, a man wearing a red hat and others, one a mere child, are represented in the upper part of this circular medallion, whilst beneath, engulfed by the ruby water, are Pharaoh crowned, riding upon a blue steed, his forces and a white horse, feet upwards, tossed upon the waves. Compare Canterbury, Window III, No. 6.

II. (1) A male saint within a quatrefoil. (2) A male saint within a quatrefoil. (3) A male saint within a quatrefoil, holding in front of him a scroll inscribed *Iohann*. (4) A male saint within a quatrefoil. (5) St. Jude, behind whom *Sc Iuda*, within a quatrefoil.

III. (1) A king. (2) Within a circular panel consisting of two halves are (a) From left to right, a man wearing a large red hat, a furnace within which is visible the upper half of a figure, at whom the Blessed Virgin is looking, behind her in the other half (b) The same man is represented as bearing in his arms the figure of a child,

<sup>1</sup> This panel and Nos. 2 and 3 refer to the story of Theophilus of Adana who flourished in VI century. In order to regain his position in the church from which he had been ejected by the incoming bishop he abjured the Christian religion and sold his soul to the devil. His place having been restored to him he repented at leisure, and having fasted forty days and nights invoking the assistance of the Holy Mother was visited by her, who ordered him to confess his sins to the bishop and duly returned him his bond. The following day, upon confessing his enormities to the bishop, he received absolution and died within three days of fever.

the feet over his shoulder, whom he is about to thrust into the furnace which is on the extreme right of the medallion, beneath which is a faggot of wood which has yet to be lighted.<sup>1</sup> (3) Within a circular medallion are three figures, one standing and one prostrate, the nimbed figure to the left hand appears to hold chains. (4) This is a circular medallion representing three figures to the right, one nimbed, in front of whom, in the centre of the picture, are two devils, the one green the other red, beneath the latter a vessel. This may be the Winepress (Rev. XIV. 20). (5) A burial scene. Within a circular medallion are five figures, two to the right bear books, one of whom also carries an asperge, two to the left are in priestly vestments, whilst in the middle, a fifth figure, with the assistance of one of the figures to the left, appears to be placing a green marble slab over a grave. These three lights are surrounded with XIII century leafy borders, I and III have red and blue backgrounds, the red being the inner, whilst II has a background of blue. In the tracery are XV century roundels of July and April.

North choir aisle. III from east. In tracery are fragments, central lower light bordered with arg., a chevron between three crosses botonée sa., also with quarries of XV century adorned with I.H.C. and other letters.

North-west transept. I from south on west side. A panel of XIII century geometrical grisaille. The west window of nave contains in its tracery some remains of XIV century scroll-work, and it is probable that here was originally a Jesse tree, figures of angels from which are now in north transept.

For much valuable assistance in the preparation of this section, I am greatly indebted to the kind courtesy of Dr. Montague R. James, F.S.A.

*Long Sutton.*—Some fragments of Perpendicular glass in traceries of three windows of south aisle and in seven windows of north aisle.

*Ludborough.*—Trifling remains of glass.

<sup>1</sup> This refers to the story of a young Jew, the son of a glass worker of Bourges, who, being discovered by his father returning from the Eucharist, was placed by him in his glass furnace where he remained for three days. During this time he was sought by his sorrowing mother who filled the house with her cries and lamentations. The boy, hearing his mother, answers from within the furnace, and on being released informs her that a beautiful lady, clothed in purple, had quenched the fire and fed him with delicious food. As a consequence of this miraculous occurrence the mother was duly converted to Christianity.

*Lynwood.*—In south window of chancel is an episcopal figure of  
• Perpendicular period.

*Messingham.*—Glass here was principally taken from other churches and inserted, 1818. East window of south aisle filled with ancient glass, also tracery lights of thirteen other windows; the latter glazed from glass removed from a window in Laughton church. Two large figures at the top came from Kettlethorp church, and also panels depicting the "Disbelief of St. Thomas" and the "Descent into Hell". Other pieces, including Holy Mother and Child, together with vine leaves and shields of arms, came from Scotton church, whilst figure bearing an orb was obtained from Snarford church, the head of this figure coming from Malvern Priory. Figure of a man on horseback came from Manchester Cathedral as also did pale yellow glass of same window, whilst other remains were obtained from Bottesford and Laughton. In south-east window all the glass came from Manchester except four shields of arms and other central items, whilst figure in upper part belonged originally to this church. Arms on shields are Neville of Scotton and Bussey.

*Metheringham.*—In clerestory are remains of ancient glass.

*Mid-Rasen.*—Some XV century glass in head of low-side window on south of chancel.

*Muckton.*—In chancel window some fragments of ancient glass.

*Normanton.*—In west window are remains of ancient glass.

*Pinchbeck.*—Some Perpendicular glass in north aisle and in side chapel.

*Ropsley.*—In east window of north aisle was the armoured figure of John de Welby.

*Stamford, Browne's Bedehouse or Hospital.*—In chapel founded 1480 is some good glass. In tracery of south-east window are fragments, angels, heads, etc. In upper main lights upon quarry backgrounds are: (1) St. John the Baptist, (2) A king, David, (3) The Trinity, (4) St. James Major. Beneath are: (1) St. Catherine with her wheel, (2) The Blessed Virgin, (3) St. Barbara, (4) St. Dorothy. The manner in which the coloured jewels are inserted into the nimbi is much to be admired. In upper part of lights below transom are: (1 and 2) Canopy work and a demi-angel; (3) Canopy work, with chalices upon a coloured background; (4) Canopy work, a stork on a nest, *✠ me spede*, also *ecce agnus dei*, and *Willim Browne*.

South wall. II. In tracery St. Michael spearing the dragon.

North wall. I. In tracery shield of Elmes.

Audit room. In upper part of three windows are six figures holding inscribed scrolls upon quarry backgrounds: (1) (*a*) King David, (*b*) St. Paul holding a sword, the head however, a kingly one, is an insertion. In tracery is Browne's merchant's mark. (2) (*a*) King David, (*b*) St. Paul. In tracery merchant's mark of Browne. (3) (*a*) A kingly figure, (*b*) A male saint wearing a black skull-cap. In a window in the entrance are the arms of the founder (Pl. XXVI.).

*Stamford, St. John's.*—North aisle. II from east. In this window fragments of XV century glass, both in main lights and in tracery.

III. In tracery are two bishops bearing croziers and four monks in blue habits, three of whom bear croziers and one a cross-staff.

IV. In tracery five saints and the Saviour crowned holding within His robe the figures of the saved. In lower lights three canop; -tops, in lower cusps are two falcons.

Chancel, south window. In upper part of second light are fragments, including head of a bishop, several tonsured heads, angels with musical instruments, yellow suns, and the lower half of St. George.

South aisle. In tracery of east window are yellow rays and a head of the Blessed Virgin.

II from east. In tracery are St. John the Divine, bearing a chalice, a male saint with a child at his feet (St. Nicholas), St. Christopher and the Holy Child, St. Catherine with wheel and sword, and St. James.

V. In tracery are fragments of three figures.

All this glass is XV century.

*Stamford, St. George's.*—A chancel window, known as the "Garter" window, has a collection of upwards of one hundred and fifty garters, gathered from other parts of the church. The windows whence these came were inserted in 1450 by William de Bruges, first Garter King-at-Arms. On south side of chancel is a window containing St. Anne, St. Catherine with her wheel, and a mitred abbot, there is also a monk's head.

*Surfleet.*—Some ancient glass in window on south side of chancel.

*Tattershall.*—Lower part of east window contains glass which originally formed portions of two series of subjects, viz. The Seven



Corporal Acts of Mercy and the Seven Sacraments, of which the following remain: "Feeding the hungry" and "Clothing the naked," also "Baptism" and "Confirmation," together with a scene in which a female hands a parchment roll to a Pope. In addition to above there are numerous figures, among others those of the "Cardinal Virtues" bearing scrolls inscribed, *Pax*, *Veritas*, and *Misericordia*, also angels of two varieties, one bearing emblems of the Passion, St. James and St. Peter, a Pieta, the Resurrection, and shields of Tattershall and Tattershall imp. Cromwell, also purses, the Treasurer's badge, Falcon and fetterlock badge of Edward IV, chalice and wafer, and roses plain and rayonée; the major part of this glass was removed from transept windows to make up for deficiency caused in 1754 by removal of the original glass, which had been taken to St. Martin's Church, Stamford.

*Tealby*.—Fragments of XIV century glass in four windows in chancel.

*West Rasen*.—Some fragments of XIV century glass in a window in south aisle.

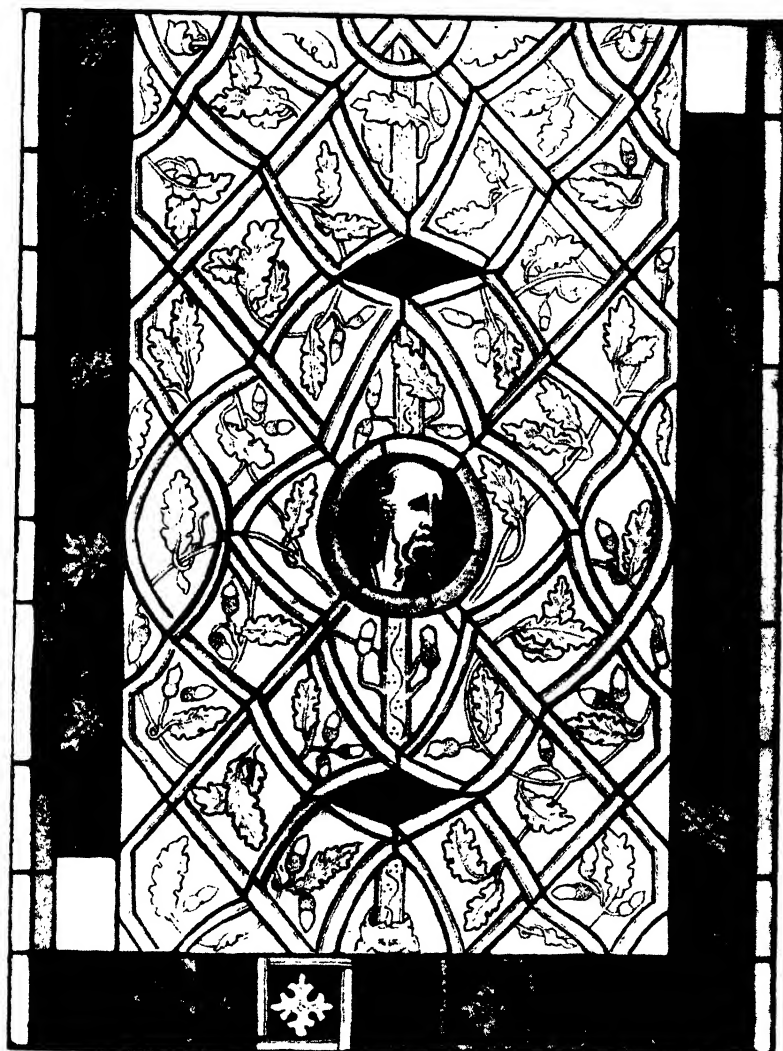
*Wickenby*.—Remains of heraldic glass.

*Winthorpe*.—In clerestory window on north side are remains of XV century glass.

*Wrangle*.—In east window of north aisle are a number of subjects and figures, the latter may have formed part of a "Jesse window," though they stand neither within nor upon the branches of a vine. Subjects depicted are the Nativity and the Resurrection, in which three soldiers are represented as sleeping by a tent, the figure of a lion being upon the left. Figures include the following kings, viz. David, Solomon, Jonathan, Roboas, and Josias, together with prophets, Jonas, Joel, Ezekiel, and Amos, whilst lower part of a kneeling figure with inscription, *Fili Dei miserere mei*, is also to be seen. There are also lilies, *Maria*, almond tree growing from a vase, and two shields, viz. (1) Arg., a cross engrailed sa. between four crosses botonée fitchée gu.; (2) Sa., a cross between 2 fleurs-de-lis and as many annulets arg.

In north-east window of north aisle are figures, including those of St. George with sword and shield, St. Cecilia with organ, St. Jude, and a king.

Two other windows in this aisle contain ancient glass. (1) St. Lucy bearing a palm, St. Laurence bearing a gridiron, St. Edward the Confessor, bearing an orb and sceptre, St. Barbara bearing a tower



DECORATED GRISAILLE. MERTON COLLEGE CHAPEL. OXFORD



and palm, St. Edmund bearing an arrow, St. Stephen bearing a stone. (2) The Blessed Virgin, Three censing angels, St. John with book, St. Peter with key. None of these figures are beneath canopies and all are named upon scrolls. The glass was inserted, 1345-71, during lifetime of Thomas, Abbot of Waltham.

There is also ancient glass at *Barkston, Brocklesby, Heckington, Killingholme, Kirkby East, Limber, Rauncely, Ruskington, Saltfleetby-All-Saints, Sapperton, and Somerby.*

#### MIDDLESEX

*Redfont.*—XV century quarries in north chancel window.

*Fulham Palace.*—Here is some XV century glass, including shields of Archbishop Wareham, Henry VII, Busket quartering Fitz James, Newborough imp. Fitz James, Cardinal Kemp, and Bishops Savage and Fitz James, also a badge of Dawbeny.

*Greenford.*—The windows of chancel contain collected fragments chiefly of XV century, including the arms of King's College, Cambridge, also heads of angels.

*Hanworth.*—In vestry window are two XV century shields.

*Perivale.*—Remains of ancient glass in east window, including St. Matthew and St. John the Baptist.

*Pinner.*—There is ancient glass in a lancet window.

*South Mimms.*—Here are seven groups of kneeling donors male and female with children which date however from 1526.

*Tottenham.*—Here are some remains of mediæval glass.

*Westminster Abbey.*—North transept, west aisle. Two large panels of grisaille with small coloured roundels, *circa* 1250, originally in the chapel of St. Nicholas, are now fixed here.

Nave, north aisle, west window. A figure in red and blue, said to be King Edward the Confessor, really fragments.

South aisle, west window. Edward III in surcoat blazoned with France ancient and England quarterly, holding a spear with long sword hanging from his belt, *circa* 1330.

Sanctuary. The three eastern windows contain in the northern, two figures: (1) In green and blue, the Blessed Virgin; (2) In green and brown, the Holy Mother and Child. The central. (1) St. John the Divine, (2) St. Edward the Confessor with ring. The southern. (1) St. Melitus, (2) Another figure, *circa* 1330.

In these eastern windows are various fragments, including quarries decorated with vine leaves, *circa* 1300, also shields of

1 Provence, 2 Earl of Cornwall. Up till 1886 there was a considerable amount of geometrical grisaille, *circa* 1250, in eastern window of chapel of St. Nicholas, of this however, four large panels were then removed of which two are now in the triforium.

Jerusalem chamber. Here is fine ancient glass dating from the early XIII century, viz. seven medallions: (1) The massacre of the Innocents, within an oval upon a blue background; (2) The martyrdom of St. Stephen, within a quatrefoil; (3) The Last Judgment, of considerable size, Christ enthroned; (4) The descent of the Holy Ghost, within a quatrefoil, containing ten figures; (5) The Ascension, this includes Christ and six other figures; (6) St. Peter walking upon the sea, within an oval; (7) The Decollation of St. John the Baptist, within a quatrefoil (Pl. X.).

*The Victoria and Albert Museum.*—Here are numerous examples of mediæval glass both English and continental. Amongst the former are, a kingly figure from a XIII century Jesse tree, a medallion and figure panel of the same period, several panels of grisaille and quarry work of the XIV and XV centuries and numerous shields of various dates. The three large figures of St. John, St. James, and the prophet Zephaniah were originally part of the glazing of Winchester College. Of glass of continental workmanship the most important are those remains from La Sainte Chapelle, which the nation owes to the generosity of the late Mr. Henry Vaughan. These include two kingly figures from a Jesse tree, ten attendant figures of prophets holding inscribed scrolls, portions of mosaic diaper work enclosing remains of figures together with fragments of border, etc. The earliest piece in the collection is a portion of border work evidently from St. Denys, the date of which is 1145, and which formed part of the glass inserted there by Abbot Suger.

#### NORFOLK

*Aylsham.*—A window in south aisle contains St. John.

*Baconsthorpe.*—There are ten shields in clerestory windows of chancel, removed from east window, which were originally in the Manor House.

*Bale.*—In tracery of south chancel windows are angels playing citherns, etc. In left-hand light is the Archangel Gabriel holding a scroll inscribed *Maria . . . plena*. In central light is the Blessed Virgin, with an open book in her hand, above her head is an inscription which reads *Ecce ancilla fiat mihi*. Beneath in the first

light are two figures from a Resurrection and in the adjoining one head of the Deity.

*Banningham.*—In window on north side are remains of old glass.

*Bawburgh.*—There are remains of XIV century glass in four windows in nave, including heads of the Holy Mother and Christ, the latter crowned with thorns, also figures of St. Barbara holding a tower, St. Catherine with a wheel and sword, and the Archangel Gabriel bearing a lily.

*Blakeney.*—The ancient glass was collected and placed in one window, 1887. The fragments include a "Resurrection" and some angels, which are of XV century.

*Bressingham.*—There are remains of ancient glass in the east window, which were preserved at the Hall after the destruction of "superstitious pictures," 1644.

*Buckenham.*—In a window in nave are shields, including that of Buckenham Priory.

*Burnham-Deepdale.*—A XV century quarry bears a merchant's mark between *t b*.

*Colby.*—East window contains ancient glass, including a king, queen, and saints.

*East Harling.*—East window contains glass, the gift of Sir Robert Wingfield, second husband of Anne, daughter and sole heiress of Sir Robert Herling, which Sir Robert Wingfield died in 1480.

The glass was removed, *circa* 1642, and stored in the old Hall, being replaced in its present order early in XVIII century. In the two lowest central tracery lights are shields bearing the Lovell arms, whilst the main lights contain: (1) Christ before Pilate; (2) The Betrayal; (3) The Crucifixion; (4) The Deposition; (5) The Ascension; (6) The visit of the Magi; (7) The Presentation; (8) Christ among the Doctors; (9) Miracle at Cana; (10) Pentecost; (11) The Assumption; (12) The Annunciation; (13) The Salutation; (14) The Nativity; (15) The Adoration of the Shepherds; (16) Sir Robert Wingfield in armour kneeling; (17) St. Catherine; (18) A bishop holding a book; (19) Fragments; (20) Fragmentary figure of Lady Wingfield. There are also fragments in windows in clerestory and north aisle.

*Elsing.*—Two windows on south of chancel contain XIV century glass, found in the church and inserted 1902. South-east window contains a saint, and inserted upon fragments is the shield of Sir

Hugh Hastings. In south-west window are St. Andrew and St. Jude.

*Emneth*.—There is XV century glass in traceries of north windows, thus from east to west:—

I. St. Cuthbert, II. The Annunciation, III. Two angels, IV. Angel bearing crown, V. St. Sytha.

*Field-Dalling*.—There are remains of XV century glass in three windows on south side of nave, in tracery lights of which are twelve Apostles.

*Fincham*.—In north window of chancel are fragments of ancient glass.

*Great Poringland*.—Fragments of XV century glass are inserted in east window.

*Griston*.—In a window on south side of nave is XIV century glass.

*Heacham*.—Some windows contain XV century glass.

*Heckingham*.—On south side of nave in three light window is XV century glass.

*Heydon*.—In window on north side are figures of twelve youthful profligates, dicers, drinkers, blasphemers, etc.; whilst in the adjacent Hell are such sinners represented as receiving their due punishment. In another window on south of chancel is a small Annunciation.

*Ketteringham*.—XV century glass in east window. In tracery are the Annunciation, Coronation of the Virgin, St. Lawrence, St. George, St. Michael, St. Catherine, St. John the Baptist, and St. Edmund. In lower lights, upper row, nimbed head, figure playing cithern, St. Christopher, shield of Mowbray and *I.H.C.* beneath a crown. In second are a bishop, rebus for Thistleton, armed figure within a roundel, portion of kneeling woman, fragments of shields, including Grey. In third, shield of Grey, St. Anne with Holy Mother and Child, St. John, St. Barbara, St. James. In fourth, Grey imp. Neville, Grey, and fragments of Nativity and Adoration.

*Lammas*.—In upper part of south-east window is the shield of Ingham.

*Little Walsingham*.—In window on south side of chancel is XV century glass.

*Long Stratton*.—East window contains XV century glass.

*Mautby*.—In window on north side of chancel are XV century remains,

*Martham*.—North aisle. East window contains a quantity of XV century glass arranged thus: In tracery are a star; a serpent having a woman's head, a portion of the temptation of Eve; yellow rosettes; a female with hands outstretched; angels with extended hands; an angel with a lute wearing a crown; angels with harps; an angel holding a sceptre; a bishop with a crozier and book; angels with lutes, and fragments of an heraldic lion. In three lower lights are four rows of panels which are as follows: (1) (*a*) A king, Edward III (?); (*b*) St. Juliana, holding a chained demon, a book in her left hand; (*c*) The Ascension; (*d*) St. Edmund, who holds a sceptre in his right hand and an arrow in his left. (2) (*a*) The Crucifixion with the attendant Rood figures; (*b*) The scourging; (*c*) The Holy Mother, Christ, and St. John the Baptist; (*d*) The Annunciation, the archangel kneeling. (3) (*a*) A queen, Philippa (?); (*b*) St. Agnes, a lamb at her feet; (*c*) The Resurrection; (*d*) St. Margaret transfixing a dragon with her cross-staff.

South aisle. The east window is arranged on a similar plan to that described above. It contains in tracery, a star; heads of angels; angels with lutes; angels with harps; a crowned angel; angels bearing respectively a scroll; a lute; harps; a grotesque figure kneeling, playing upon a harp; a ray of light striking its right eye; fragments inscribed *Roger prop*; eagles; a seraph; St. John; St. James; angels holding scrolls, one of which is inscribed, *Salus honor et gloria omnipotenti deo*. In cusps of three lower lights are canopy-tops, and beneath are: (1) (*a*) A figure in armour, with scales in the left hand, a scroll inscribed *Troni* in the right; (*b*) A seraph on a wheel; (*c*) St. James, a rosary in his right hand, a staff in his left; (*d*) St. John bearing a chalice. (2) (*a, b*) Angels bearing scrolls inscribed *Salus*, etc.; (*c*) St. Michael weighing souls; (*d*) Eve spinning.<sup>1</sup> (3) (*a*) A cherub; (*b*) Principalities, a figure in armour bearing a scroll inscribed *Principal* . . .; (*c*) An ecclesiastic with staff and book; (*d*) St. Margaret overcoming the dragon.

*Mileham*.—West window contains St. John the Baptist, St. Catherine, and St. Margaret. In east window are St. John the Baptist, St. Agatha, and a bishop; whilst in a window on south side of chancel are a monk and a nun kneeling, behind whom are two packhorses, all which is of XIV century.

*Mulbarton*.—East window contains the following: (1) Adam and Eve leaving Paradise. (2) Adam digging, part of the same panel as that which represents Eve spinning, at Martham. (3) A figure

<sup>1</sup> *Vide* Mulbarton Church.



in armour, holding a chained dragon, *Potestates*. (4) A bishop with book and staff. There are also three shields. In another window in chancel are a king bearing a church and cross, a Jewish rabbi; above are quarries similar to those at Martham, whilst in addition there are two angels, one with a harp, the other with a lute.

*North Elmham*.—Four windows in north aisle contain Decorated glass in traceries; (1) From west, Archangel Gabriel. (2) Two stems of leaf-work. (3) Holy Mother and Child. (4) As 2. In tracery of a window over chancel arch are two small angels. In south aisle, 2 contains a quatrefoil, whilst 3 contains fragments of canopy work.

*North Tuddenham*.—Amongst remains of ancient glass are St. Bartholomew, St. Blida, St. Edward the Confessor, St. Edmund, St. Laurence, and St. James Major, each bearing an emblem.

*Norton-Subcourse*.—In window on south of chancel is a seraph on a wheel, also several shields, (1) Gu., 2 lions passant guardant, or, (2) Diocese of Norwich, (3) Gu., a chevron or, between three bulls' heads arg.

*Norwich, St. Andrew's*.—North aisle. II from east, contains in central lower lights, shields of St. Andrew and St. Catherine and two of Grocers' Company, the Agnus Dei and a panel depicting Death, leading away by the hand a bishop habited in full canonicals; this is a late XV or early XVI century subject, from "the Dance of Death".

IV. Among numerous fragments are: St. Michael, bearing gu. a cross botonée arg., an angel holding a scroll, inscribed *Salve nos*, four shields of the Grocers' Company, and two displaying the merchant's mark of Nicholas Colick, Mayor of Norwich, 1497, of which a similar specimen is in the collection of the author. (Fig. 21.) All this glass, recently removed from north clerestory, was originally in east window. In south clerestory is merchant's mark of Robert Aylmer, Mayor of Norwich, 1481, 1492, whilst in east window of north aisle is that of Robert Gardiner, Mayor of Norwich, 1490, 1499, 1506.

*Norwich, St. John Maddermarket*.—Here are remains of XV century glass.

*Norwich, St. Michael-at-Plea*.—In upper part of east window are remains of XV century glass, including an Annunciation.

*Norwich, St. Michael Coslany*.—Here are XV century roundels of March, September and October.

*Norwich, St. Peter Hungate.*—Here are considerable remains of XV century glass, including in east window a kneeling figure of Thomas Andrew, Rector, *circa* 1457, and figures of apostles; whilst in traceries of other windows are saints and choirs of angels.

*Norwich, St. Peter Mancroft.*—East window contains XV century glass as follows: In the tracery are numerous figures of saints, bishops and kings, also the Coronation of the Virgin. Beneath are I (1) Donors, (2) The Annunciation, (3) Circumcision, (4) St. Peter on the sea, (5) Shield with three chalices, (6) St. Dorothy. II (1) Thomas Ellys and wife, (2) Visitation, (3) Mocking and crowning, (4) St. Peter about to fish, (5) St. Stephen, (6) The Betrayal. III (2) Adoration of shepherds, (3) Casting of dice, (4) St. Peter preaches, (5) Female saint, (6) Christ with soldiers. IV (6) Shield of the Trinity. V (2) Adoration of Magi, (3) Burial of Christ, (4) St. Peter ordains, (5) Trial of female saint, (6) Fragmentary. VI (1) Donors, (2) Nativity, (3) Apostles and Holy Mother, (4) St. Peter and Simon, (5) St. Fausta, (6) Fragmentary. VII (1) Donors, (2) Massacre of Innocents, (3) Burial of the Holy Mother, (4) St. Peter and monk, (6) Fragmentary.

Upon north side of chancel are four panels: (1) The Holy Mother surrounded by saints, (2) The Transfiguration, (3) The Presentation, (4) The Last Supper.

*Norwich, St. Stephen.*—East window contains glass of various periods. Tracery lights, which are in two tiers, contain English glass, *circa* 1450, as follows: The upper tier of ten lights contains: (1) An archangel, (2) A bishop, (3) A bishop, (4) A bishop, (5) An archangel, (6) An archangel, (7) An archangel, (8) An archangel, (9) An archangel, (10) An archbishop. In the lower tier are: (1) St. Stephen, (2) St. Augustine, (3) St. Dorothy holding flowers, (4) St. Apollonia holding pincers, tooth, and palm, (5) The five sacred wounds, upon a blue shield, (6) A shield bearing instruments of the Passion, (7) St. Catherine with wheel, (8) St. Lucy with dagger, (9) A bishop with a crozier, (10) St. Lawrence with gridiron.

*Norwich, St. Swithun.*—In several windows are remains of ancient glass.

*Norwich, The Stranger's Hall.*—Inserted remains of XV century glass, including the Holy Mother and Child, the latter holding a bird on a string.

*Outham-St. Mary.*—In upper part of east window is our Lord in

Majesty. In tracery of another window are figures of the twelve apostles.

*Outwell.*—Fincham chapel contains a Magus and shield of Fincham quart. Haultoft. East window of chancel fragments in tracery. East window of Beauprè chapel contains in tracery: I. Fragments, chalice and wafer, our Lord in majesty, angel with sword, and the sacred wounds; II. Fragments, a king, two royal saints, St. Lawrence, female saint, a deacon and fragments; III. Arms of Ely and St. George and figures of saints including St. Edmund.

*Pulham-St. Mary.*—Here are XV century remains, the most remarkable are the apostles, in tracery of window on south of chancel.

*Ringland.*—Fragments of ancient glass in clerestory of nave.

*Salle.*—There are in tracery lights of north and south transepts remains of Perpendicular glass, including figures of saints, whilst in south-east window of north transept is the Annunciation, with a censing angel on each side.

*Sandringham.*—Here is St. Giles with the hind, and St. Leonard.

*Saxlingham.*—Here is figure of St. Edmund holding quiver of arrows.

*Shelton.*—Here are remains of ancient glass.

*South Creak.*—There are XV century remains in clerestory and aisle windows.

*Sparham.*—Here is St. Anthony carrying a bell, and St. Leonard.

*Stockton.*—Two windows in chancel contain XV century glass, that on north side contains a hand holding an orb, that on south contains the Holy Mother and Child, also a headless figure holding a globe in left hand. In east window of north aisle are two shields, (1) gu., a cross patée arg., (2) Bigod; whilst in south-east window occurs the arms of St. George twice repeated, also head of an archangel and various borders.

*Stratford-St. Mary.*—In windows of aisle are gathered remains of ancient glass.

*Stratton-Strawless.*—Tracerics of two windows on north side of nave accommodate XV century glass, one containing winged figures of the four Evangelists with their emblems, whilst the other contains female saints, including St. Catherine and St. Helen, and the Annunciation, whilst in the windows of chancel are heraldic remains.

*Swaffham.*— Here is XV century glass, including figures of



FOURTEENTH CENTURY GLASS AT  
1. GRAPPENHALL CHURCH, CHESHIRE  
2. STANFORD CHURCH, NORTHANTS



the founder of north aisle, John Chapman, his wife and three children.

*Taverham.*—East window, *circa* 1490, contains the Holy Mother, the Crucifixion, and St. John the Divine, one in each light, beneath in each light are three kneeling figures with an inscribed scroll. Each light is surrounded with a border of orange, blue, and purple, decorated with *M.*, *I.H.S.*, and *I.* beneath crowns, whilst in upper tracery are two angels.

*Thorpe-St. Mary.*—Here are pieces of ancient glass, including the Good Shepherd, the miraculous draught of fishes and the Crucifixion.

*Walsingham.*—East window contains remains of ancient glass.

*West Dereham.*—Ancient glass in east window and in a window on south side of nave which includes a XV century priest censuring.

*Wiggenhall-St. Mary-Magdalene.*—Here are numerous saints in tracery lights of windows in north aisle, which are as follows from west to east: I. (1) St. Calixtus clad in red wearing a tiara, (2 and 3) Missing, (4) St. Hilary, clad in blue wearing a tiara. Beneath are: (5) St. Brice in red, (6) St. Aldhelm in blue, (7) St. Sixtus in red, (8) St. Sampson in blue, (9) St. German in red, (10) St. Cuthbert in blue.

II. (1) A bishop, (2) Lower half of figure, (3) Lower half of figure, (4) St. Hippolytus. Beneath are: (5) St. Leger, (6) St. Botolph, (7) St. Januarius, (8) St. Prosdecimus, (9) St. Giles, (10) St. Romanus.

In I and II the figures are represented as seated in III and IV as standing behind battlements. III. (1) A bishop, (2 and 3) Missing, (4) A figure holding a sword, *Sms.* Beneath are: (5) St. Medard in white, (6) St. Gildard in blue, (7) St. Julian in blue, (8) A figure in blue, (9) St. Swithun in green, (10) St. Albinus.

IV. (1) St. Victor in green, (2) St. Silvester in red, (3) A figure, (4) St. Desiderius in green. Beneath are: (5) St. Paul in yellow, (6) St. Peter figure lost, (7) St. John lower half only, (8) St. Thomas in blue, (9) St. Edmund, bishop in blue, (10) Missing.

V. (1, 2, 3) Missing, (4) St. Felicianus. Beneath are: (5) Missing, (6) St. Cornelius, (7) Missing, (8) A figure in white, (9) A figure in white with blue sleeves, (10) Missing.

East window of aisle. (1) A bishop, (2 and 3) Missing, (4) A bishop. Beneath are: (5) Missing, (6) Fragments of angels, (7) St. Helena with the Cross, beneath *Troni*, (8, 9, 10) Missing.

This remarkable series of portraits of saintly personages was probably inserted, *circa* 1470, by Isabel de Ingaldsthorp.

In addition to which there are also fragments in clerestory.

*Wrampingham.*—In the twelve chancel windows are remains of the Twelve Apostles, in XIII century glass.

There is also ancient glass at *Bradiston, Diss, Gooderstone, Holme Hall, Shipling*, and *Weston-Longville*.

#### NORTHAMPTONSHIRE

*Aldwinkle-St. Peter's.*—In east window are two priests, one of whom William de Luffwick is mentioned in inscription. In window on south side are St. George and St. Christopher, beneath canopies, *circa* 1290. St. George is wearing yellow mail and a white surcoat, bearing a red cross, he carries a heater-shaped, diapered shield, on which is a cross gu., and holds in his left hand a spear, whilst his sword is worn slantwise across the body. The canopy is simple and has a blue background, whilst the border consists of white hounds, the badge of the Lovells.

*Ashby-St. Ledgers.*—Among other fragments is a lion passant sa., crowned or, a portion of the Catesby arms.

*Barnack.*—In east windows of chancel and vestry is old glass.

*Barnersall.*—Here is some XV century glass (Pl. XXXI.).

*Barnwell.*—In a window on south of chancel is old glass, and in a window in belfry.

*Burghley House.*—In upper part of bay window and in window at end of great hall is glass removed from Tattershall Church.

*Castle-Ashby.*—In lower part of east window of north aisle is mediæval glass.

*Catesby.*—Here are fragments of ancient glass in a small window.

*Cotterstock.*—In eastern window of north aisle is old glass.

*Cransley.*—In several windows are Cranes, badge of Cransley family.

*Dean.*—Here are quarries with *T*, also Yorkish suns.

*Easton-on-the-Hill.*—XIV century glass in two windows here.

*Glendon Hall.*—When St. Helen's church was pulled down the glass was placed in Hall windows.

*Great-Brington.*—St. John the Baptist with the Agnus Dei in window on south of chancel, also small figures of saints.

*Hargrave.*—Here are quarries with six-leaved flowers.

*Helpston.*—In three windows here is old glass.

*Holdenby.*—In a window on south side of chancel is the Coronation of the Virgin by an angel, XIII century.

*Islip*.—Fragments of old glass exist here.

*King's-Cliffe*.—Here are angels with musical instruments, also emblem of St. John and quarries.

*Lowick*.—In upper half of four windows in north aisle and in tracery of two windows in chancel is Decorated glass.

North aisle. In windows are figures which formed part of a Jesse tree, probably once in east window. There are sixteen figures of kings and prophets surrounded by branches bearing leaves and grapes. In traceries are numerous small saints, amongst whom are St. John the Baptist, St. Andrew, and St. Michael.

In eastern light is a knight in mail, with genouillères, coudères, and ailettes, facing to left, kneeling on left knee. His shield suspended by a golden gigue, on his left side, displays the arms of Drayton; he wears a long surcoat and his sword, which has *I.H.S.* upon the pommel, has a golden scabbard and belt. He holds a church which is *circa* 1380. This figure, which is on a ruby background ornamented with quatrefoils, represents Sir Walter de Fere who assumed the arms of Drayton. There are also two rows of small medallions upon white glass, containing alternately lions rampant and eagles displayed, and beneath are fragments *a draytone pt.* In south chancel wall and north chantry windows are shields of Greene, Roos, Preyers, Chamberlayn, Mallory, etc.

*Marholme*.—In chancel is ancient glass.

*Maxe*.—XIV century glass in two eastern windows here.

*Nassington*.—In windows of south aisle is old glass.

*Newnham*.—Remnants of old glass in many windows.

*Newton-Bromshold*.—In a window in north aisle is a mitred figure of Archbishop Chichele, and XV century quarries.

*Northampton, The Holy Sepulchre Church*.—In the central light of the west window is glass brought from the destroyed Hospital of St. Thomas, it is of XIV century and includes a scroll inscribed *Ave Maria gra plena*.

*Northampton, St. John's Hospital*.—There is in east window of chapel Perpendicular glass, including saints, head of the Blessed Virgin, angel holding a shield, and kneeling figure. In a landing window in the Hospital are fragments, including shields of Grey, Hastings, and Valence injured and misplaced, figures and scrolls on which *Ric Sherd*, master, 1474, this window being his gift.

*Peterborough Cathedral*.—In two central lights of apse placed one above the other are fragments of XIV and XV century glass.



*Rushden.*—In east window are remains of a late XV century Jesse window, the prophets wear hats and stand within loops of the vine, embowered in foliage.

*Stamford-Baron.*—Ancient glass in chancel, south chapel, and south-east window of nave, was brought from other churches, particularly from Tattershall, 1756, by the Marquis of Exeter, and much glass was leaded into geometrical designs by Peckitt. There are in south choir aisle, the Deposition, Entombment and Resurrection, also Moses striking the rock, Samson with the gates, and David and Goliath.

*Stanford.*—East window. Tracery contains king's head; two figures; a bishop; our Lord in Majesty; a bishop; shields of the Prince of Wales, Edward of Caernarvon, France ancient and England quart., and of Thomas of Brotherton. In lower lights are (1) Shield of Wake, (2) Shield of Warrenne, Holy Mother, and Child, (3) Shield of Humphrey de Bohun, Earl of Hereford, (4) Shield of de Clare.

Chancel windows. II from west, north side, canopy-tops. Two windows south side contain borders; in II from west are canopies, beneath which are St. Margaret and another figure. East window of north aisle contains our Lord in Majesty, angels, some holding Passion emblems and trumpets, also the dead rising from the tomb; beneath are the Crucifixion, the Holy Mother and St. John, four canopy-tops, a bishop, and St. Anne instructing the Blessed Virgin. North aisle II from east, Agnus Dei and an eagle. East window south aisle contains St. Denys, two censing angels, the Crucifixion, the Holy Mother, and St. John, also crowned heads and grotesques. South aisle I from east. St. Michael, below are fish and birds (Pl. XX.).

*Sudborough.*—XV century quarries with *lis* and *Maria* in monogram.

*Woodford.*—Some ancient glass occurs in north aisle.

*Woodnewton.*—In south window of south transept is old glass.

There is also ancient glass at *Daventry*, *Great Addington*, and *Thenford*.

#### NORTHUMBERLAND

*Alnwick.*—Here are fragments of XV century glass.

*Blanchland Abbey.*—In two eastern lancets are remains of ancient glass. In one is a small kneeling figure of a canon with scroll inscribed *Sancta Maria*, there is also another small figure of a canon.

*Morpeth*.—In east window is a Jesse tree, which includes the following figures, each prophet holding an inscribed scroll : Isaiah, Jeremiah, Holy Mother and Child, Joel, Obadiah, Jonah, Nahum, Solomon, Habakkuk, Haggai, Zechariah, Daniel, David, Zephaniah, Ezekiel, Hosea, Micah, Jesse, Malachi, Amos. In tracery of east window of south aisle is the Deity flanked by St. Blaise and St. Denys.

*Newcastle Cathedral*.—In window, in eastern aisle of north transept, is the Holy Mother suckling the Infant Saviour, of XV century.

*Whalton*.—In upper part of window at east end of south aisle are XIV century fragments.

#### NOTTINGHAMSHIRE

*Annesley*.—Mediæval glass, including shields.

*Attenborough*.—In tracery lights of several windows in aisles are fragments of ancient glass.

*Averham*.—There is ancient glass in a window on north side of chancel.

*Balderton*.—There are fragments of ancient glass in south wall of chancel.

*Cossall*.—Here is ancient glass, one piece depicting St. Catherine.

*Cromwell*.—Here is ancient glass in east window, including a shield of Skippon.

*Cropwell Bishop*.—In east window of south aisle is mediæval glass.

*East Bridgeford*.—There is a XIV century glass in chancel window.

*East Drayton*.—In clerestory windows are remains of inscriptions.

*East Markham*.—There are in three windows of south aisle, shields of Markham, Bruster, Fitz-Hugh, and Bekeryng, also St. Scytha, a crowned female saint, pieces of canopy work and a badge, the rising sun.

*East Stoke*.—In south window of chancel is some mediæval glass.

*Fledborough*.—In several windows is XIV century glass, including grisaille, upon which are shields in the east window of north aisle ; canopy-tops are also to be seen.

*Gonalston*.—In tracery of Decorated chancel window is ancient glass, including the shield of Heriz.

*Halam*.—South-west window contains XV century glass, including Adam digging and Eve spinning, also St. Anthony, St. Christopher, and other saints, with conventional birds in borders.

*Holme*.—Amongst other glass are a merchant's mark, the rebus of the Bartons together with saints, one bishop leaded in upside down and inscriptions more or less fragmentary.

*Lambley*.—East window has XV century Crucifixion.

*Newark*.—In north-east chancel window are remains of a bishop, a merchant's mark, and a rebus, a B. and a "ton," also in east window of south chancel aisle are fragments depicting "the seven deadly sins," and arms of Deyncourt, also France and England quarterly, the Annunciation, Visitation, Agony, and Expulsion from Eden.

*North Muskham*.—In a window in south aisle is the rebus of the Bartons, a tun with a cross-bar at its head.

*Nuthall*.—In east window is a good XV century Crucifixion, flanked by the Holy Mother and St. John the Divine, beneath are the shields of Darcy, Grey of Codnor, and Morley. In a window on south side of chancel are the shields of Calthorpe, Howard and Le Grose.

*Papplewick*.—In this church are two windows containing XIV century glass. There are, in window in tower, remains of glass removed from east window. In a window on the south side are in left-hand light St. Peter holding the keys, fragments of an inscription, and six monks kneeling, in right-hand light St. Stephen fragmentary, a portion of an inscription *Staffa*, and beneath a kneeling figure in armour. In east window is the Blessed Virgin.

*Retford*.—There are fragments in west windows of north and south transepts.

*Saundby*.—In west window are fragments of old glass.

*South Muskham*.—In window here is St. Wilfrid.

*Southwell*.—There are fragments of glass collected in a window in south aisle some of which are XIII century. In Chapter House is ancient glass mostly collected from Gonalstone church and elsewhere. One window on north side is bordered with yellow castles, and in the same border occurs a lion rampant arg. upon gu. In tracery of south window is a small medallion depicting a knight tilting with a spear, wearing a long surcoat, hauberk and chausses of mail, together with a helmet, the crest upon which resembles the wing of a bird.

*Strelley*.—In windows there are remains of XIV century glass, including shield of Strelley.

*Warsop*.—In vestry windows is some old glass.

There is also ancient glass at *Egmanton, Hickling, Kelham, Kirklington, Nottingham (St. Mary Magdalene), Sutton-on-Trent, Walkeringham, and Woodborough.*

## OXFORDSHIRE

*Asthall*.—In a Decorated window, in north chapel, is old glass, the figure in western light is restored.

*Aston-Rowant*.—There are fragments of XV century glass in upper part of western window on north of nave, whilst in a window at east end of north chapel is some XIV century glass.

*Beckley*.—XIV century glass in several Decorated windows, including St. Anne and the Blessed Virgin in a window in north aisle, the remaining glass largely quarry work.

*Bicester*.—A small figure in window over the door on south of chancel.

*Binsey*.—East window contains ancient glass, among other heads that of St. Margaret.

*Bloxham*.—Here are fragments of Decorated glass.

*Brightwell-Baldwin*.—Some glass in Decorated windows on south of chancel. Perpendicular glass in north chantry, including the Annunciation, St. Peter, St. Paul, and St. Michael weighing souls. In vestry is the Crucifixion, between figures of the Holy Mother and St. John.

*Burford*.—Tracery of west window contains Perpendicular glass inserted 1828, there is also glass in north transept, including shield of St. Edward the Confessor.

*Cassington*.—In north chancel window is a little ancient glass.

*Charlton-on-Otmoor*.—In a window here are the Holy Mother and Child.

*Chinnor*.—Two Decorated windows in chancel contain fine glass, east light on north portrays an archbishop in chasuble and dalmatic, wearing a mitre, the western light contains a bishop bearing in his left hand his crozier, whilst with his raised right hand he bestows the benediction. In quatrefoil above, is a lady habited in a yellow robe and green mantle, holding a piece of bread to a boy's mouth. This is probably "Feeding the Hungry" from the Seven Corporal Acts of Mercy; in western light, south window, is St. Alban wear-

ing a brownish gown, a green robe beneath, and a green furred cap; in eastern light is St. Lawrence wearing a red chasuble and a green dalmatic, whilst in his hand is his emblem, a gridiron. In the quatrefoil above is a man clothed in a yellow garment wearing a grey cap, presenting a green coat to a seated nude figure, "Clothing the naked". It is probable that the heads of chancel windows were filled with the Seven Corporal Acts of Mercy.

*Coombe.*—In tracery of east window are the Coronation of the Virgin flanked by censing angels clothed in albs and amices. In nave, in one of lower lights of most easterly window, is St. James Major, having the usual pilgrim's hat, with escallop shell, staff, and wallet, beneath a Perpendicular canopy with the following, "*Conceptus est Spiritu Sancto Natus ex Maria Virgine*".

*Dorchester Abbey.*—Here is fine glass from XII to XV centuries. The earliest glass is contained in four small windows situated in the upper part of the sedilia, which dates from XII century, and was probably removed hither from the original east window of the Norman church. These represent incidents from the life of St. Birinus and are as follows: (1) Upon a blue background St. Birinus is saying Mass, he holds in his right hand a chalice and flagon and in his left the sacred wafer, he is accompanied by monks who act as deacon and sub-deacon; (2) Upon a red background, an archbishop wearing the pall holding cross-staff; (3) Upon a blue background, St. Birinus obtaining authority from an enthroned archbishop, an attendant figure stands behind, beneath is *Sanctus Birinus*; (4) Upon a green background is an archbishop wearing a pall and holding a crozier (Pl. X.).

Apropos of this glass which relates to St. Birinus who converted Cyneigils, King of the East Saxons, it is interesting to remark that a no inconsiderable portion of the carved stone base of the shrine of this saint was recovered some time ago from the blocked-up north transept door, and is to be seen pieced together on the floor of nave.

In east window is Decorated glass, collected from elsewhere in the church which forms three belts across the middle third of the window, there being sixteen panels. Above, in centre light of each of the two principal sections into which the window is divided, are two crowned heads. In row beneath are the Holy Mother and Child, heads of a bishop and a monk within a border of lis, a small shield of Warrenne, a triangular expression of the Trinity, above which are two hands holding a heart surmounted by the



FROM WEST WINDOW

YORK MINSTER



FROM EAST WINDOW



Agnus Dei, a figure with a gold nimbus, sitting upon a throne, the right hand giving the Benediction.

In lowest row are the kneeling figure of a monk above whose head "*Radulfus de Tiave*," beneath this is a small head; St. Michael subduing the dragon and beneath this another head with the legend, "*S. Eadmund Rex*," St. Lawrence with the gridiron, the Annunciation, the conversion of King Cynegils, and a bishop holding his staff in his left hand, his right arm extended.

The north window of chancel is unique in its execution, the mullions which are carved with foliage and figures, combine with the original glass, much of which remains, to make a remarkable tree of Jesse, whose recumbent form executed in stone is placed at the foot of central mullion; portions of sixteen figures exist, leaded upon modern quarries (Pl. XXII.).

In south window of chancel are forty shields. On north of nave are remains of Decorated canopy work in two square-headed windows.

*Drayton*.—In north-east window is a bishop of Perpendicular period.

*Easington*.—In east and north windows are pieces of XIII century glass.

*Ewelme*.—In east window of chapel of St. John is glass, *circa* 1435.

*Eynsham*.—In chancel is Perpendicular glass, brought here from the Abbey.

*Great Milton*.—In east window of north aisle are fragments from other parts of the church; two subjects are represented from the Parable of Dives and Lazarus, the latter, who wears a blue cloth over his head, is soliciting alms, whilst the second subject depicts his body borne by angels to Abraham's bosom.

*Hampton Poyle*.—In north window of chancel is early Perpendicular glass.

*Headington*.—In south wall are two windows of Perpendicular period glazed with glass of earlier date.

*Horley*.—Here are fragments of ancient glass, one window contains donors.

*Horspath*.—In chancel, in window on north side, is the temptation of Adam and Eve, and in another window on same side occurs the Crucifixion, with the Holy Mother and St. John. In south transept is a window containing an abbot, possibly of Osney,



whilst in south aisle of nave there is a small Holy Mother and Child.

*Kelmscott.*—In a window is St. George overcoming the dragon.

*Kidlington.*—East window contains XIII and XIV century glass, collected from other windows, 1828. In the centre is Thomas of Kidlington, Abbot of Osney.

*Lewknor.*—In central window on north side of chancel are remains of ancient glass.

*Mapledurham.*—In south aisle are remains of Perpendicular glass, shields in east window.

*Marsh-Baldon.*—In south-east and east windows, there is fine Decorated glass, notably St. Anne and the Virgin, the arms of Giffard, de la Mere, Danver, and Pollard, also Christ on the Cross, between the Holy Mother and St. John.

*Marston.*—Remains of ancient glass exist in windows of chancel.

*Minster-Lovell.*—In some windows are remains of glass, *circa* 1450, in east window are some shields.

*Newington.*—In north-east window of chancel is on the left the Assumption of the Virgin and upon the right side the Trinity, being three figures crowned, the central figure, Christ, bearing in addition the crown of thorns, above each panel are angels bearing crowns, beneath whose feet are rainbows. In lower part of window is a priest, wearing a grey amice. In window to west of south door is a head of the Holy Mother and a Dove.

*Northleigh.*—In windows of Wilcote chapel there are numerous devices and arms of Wilcote family, also the alphabet given in due order in one line.

*Oxford, All Souls College.*—The Buttery contains three old heads, that in the centre being a mitred bishop. In ante-chapel are seven windows containing Perpendicular work, four upon the eastern side of screen retain their original glass, whilst the two small western windows and that upon the north have inserted small figure subjects removed from the Library.

The four eastern windows contain two belts of figures and canopies, in upper are the twelve apostles, beneath are the Holy Mother and eleven female saints arranged thus: Upon north are SS. Peter, Andrew, James Major, John, Thomas, and Matthew, and upon the south are SS. James Minor, Philip, Bartholomew, Jude, Simon, and Mathias. Beneath these occur in I, St. Anne instructing the Blessed Virgin, the Holy Mother and Child, Mary, wife of

Cleopas, with four children. II, Salome, with two children, St. Mary Magdalene with box, St. Anastasia holding a book. III, St. Elizabeth with St. John and the Lamb, St. Helena with True Cross, and St. Agatha bearing a book. IV, St. Ethelreda with crozier and book, St. Catherine with sword and wheel, and St. Scytha holding a scythe. The background of these figures is alternately blue and ruby. In traceries of six lights, four contain cherubim, and two scrolls inscribed *Emanuel*.

North window contains St. Dunstan, Odo, Archbishop of Canterbury, and St. Edmund; beneath are Chichele, Archbishop of Canterbury, founder of All Souls College, Henry VI, and King Arthur.

North-west window contains St. Ambrose, accompanied by an angel, St. Jerome by a lion, St. Gregory by an ox, and St. Augustine by an eagle, whilst in the middle light, are Stratford and Chichele, Archbishops of Canterbury. In the upper part are St. Dunstan, and St. Oswald, and at the top are St. Cyprian, St. . . . Anglorum, and St. John.

South-west window contains numerous kings, viz. Edward III, John of Gaunt, *John's Rex Ispanie dux Lancastre*, Henry V, St. Edward the Martyr, Canute, St. Edward the Confessor, Alfred, Athelstan, Edgar, Constantine, St. Ethelbert and St. Oswald.

In these windows the kings bear sceptres and orbs, whilst the bishops are mitred and bear croziers.

*Oxford, The Bodleian Library.*—In east window are XV century fragments, presented by William Fletcher, Alderman of Oxford: (1) The penance of Henry II at Becket's shrine; (2) A marriage scene, originally at Gt. Rollright church, perhaps the marriage of Henry VI to Margaret of Anjou; (3) Homage of William the Lion to Henry II; (4) An ecclesiastic holding a crozier.

*Oxford, Christ Church Cathedral.*—In three windows of the Lady Chapel, is glass, *circa* 1350, in arrangement not unlike that at Merton College Chapel, the figures beneath canopies are, however, depicted upon backgrounds of foliage, flowing over lozenge-shaped quarries, showing silver stain. From west to east the windows are arranged:—

1. St. Catherine, crowned, upon a ruby background, holding in her right hand a sword, and in her left a wheel; the Holy Mother and Child upon a blue background, the Blessed Virgin is nimbed and crowned, and bears our Saviour upon her left arm, whilst her

right hand holds a sprig of flowers ; St. Anne, crowned, upon a ruby background, holding in her left hand a book, and in her right a sceptre, portions of labels remaining beneath each.

II. A mitred bishop, upon a green background, holding in one hand his crozier, whilst with the other he gives his blessing ; the Annunciation occupies the two outer lights, the archangel holds a scroll, upon which is *Ave Maria*, whilst the Blessed Virgin stands with folded hands ; both figures are upon green backgrounds. The labels beneath are illegible.

III. St. Margaret, crowned and nimbed, upon a ruby background, holding in her left hand a palm, and in her right a cross, with which she transfixes a dragon ; St. Frideswide, crowned, upon a green background, carrying a sceptre in her left hand and a closed book in her right ; St. Catherine, upon a ruby background, crowned and nimbed, holding in her left hand a sword and in her right a wheel ; each figure is named beneath.

The borders of the outer lights of each window are formed of vine leaves and bunches of grapes, arising from monkeys, placed at the foot of the windows. The border of central light of I consists of lis ; of II, of lis, lions, cranes, and owls ; of III, of lis and lion-masks. The tracery lights contain, in I, the Courtenay arms, a kingly head, and a bishop's head ; in II, coloured bosses ; and in III, coloured bosses and a head of Christ beneath a Dove.

In east window of south transept, tracery contains some glass, *circa* 1350. In lower two spaces, are St. Blaise and St. Cuthbert, the former giving the blessing, whilst the latter holds a crowned head before him, both are mitred and hold croziers, their names being on labels, bisected by the figures. Above are three subjects, St. Martin of Tours, who divides his cloak ; in the centre is the martyrdom of St. Thomas of Canterbury, who is portrayed as kneeling in the front, whilst to his right are the four knights, and to his left Edward Grim holding his cross staff. In right-hand space is St. Augustine preaching to a group of figures ; other openings contain Christ, kneeling monks, and angels playing musical instruments.

*Oxford, Merton College Chapel.*—The glass, *circa* 1310, fills fourteen windows in the choir, seven on either side. The general design consists of white glass, with foliage-work flowing over the entire window, together with a pattern worked out on the leads. Across the centre is a belt of figures beneath canopies, one in each light, whilst coloured ornamental bosses and heads are also intro-

duced. Save in the two most easterly windows, on south side, where all the figures stand, in each window the lateral figures are kneeling, the central ones standing. All the kneeling figures hold scrolls inscribed with the words, *Henricus de Mamesfeld me Fecit*. Amongst the standing figures are St. Peter, St. Andrew, St. John, and St. James (Pl. XIX.).

Two eastern windows on south contain a bishop, St. Paul, St. Nicholas, St. Lawrence, St. James Minor, and St. Stephen, each bearing emblems. The groundwork of these windows consists of several kinds of trailed foliate work, amongst other varieties, the ivy, oak, and maple can be identified.

The borders surrounding I, II, and V, from east, on each side, consist of lis and castles, the others of leaf-work. The donor of this glass, Henry de Mamesfeld, was Fellow of Merton, and subsequently, 1315, Dean of Lincoln.

In the middle of the tracery of the east window are shields with the Blessed Virgin and the Archangel Gabriel on either side.

*Oxford, Merton College Ante-Chapel.*—In tracery of west window are a number of small figures with scrolls inscribed with their names, whilst lower lights contain fragments, said to have come from Osney Abbey. In first light is a Crucifixion, with the Holy Mother and St. John, and under is a kneeling figure; in next four lights are the Holy Mother and Child, two female and one male saints, each nimbed, standing beneath canopies, the female saints carrying croziers.

*Oxford, Merton College Library.*—In each of seven lancets is Perpendicular quarry work, with a coloured circle at the top of each. Five windows also contain the Agnus Dei; three of which have the words *Ecce Agnus Dei*; whilst the borders of all are formed of vine and oak leaves.

*Oxford, New College.*—About 1777 the original glazing of the west window, a "Doom," was removed, and glass, painted by Thomas Gervais, after designs by Sir Joshua Reynolds, was inserted in its place. The glass so ousted was packed in boxes and sent to Winchester College where it remained for many years in the cloisters. It is probable that these cases were removed between 1852 and 1876, as they were there when the late Mackenzie Walcot published his book, "William of Wykeham and his Colleges," whilst they were no longer to be seen, when my informant Mr. Chitty first entered the school in 1876; what happened to them cannot now be learnt, but ancient glass which came from Winchester,

is now to be found in Shrewsbury, Ludlow, South Kensington Museum, and at Bradford Peverell in Dorset. All the windows in the antechapel save the great west window contain glass inserted by William of Wykham, 1385.

I. Northern window at west end contains in tracery angels, *Troni*, beneath canopies, whilst the eight lower lights contain beneath canopies in upper tier: (1) *Jonas p'pheta* holding a scroll inscribed, *Hebreus ego su'* and *dominu' d'm celi ego timeo*. The background is enriched with I's beneath crowns. (2) *Joel p'pheta*, whose scroll is inscribed, *In Valle josaphath indicavit o'es ge'tes*. The background is decorated with I's crowned. (3) *Amos p'pheta*, the scroll bearing *Qui aedificat in celu' assenc'one' sua'*. The background is adorned with A's crowned. (4) *Micheas p'pheta*, the inscribed scroll reads *De Sion exhibit egredietur lux* and *verbm' de vert*. The background bears the letters M crowned. In lower row: (1) *Ada' pm' pater*, who holds a spade, the background bears A's crowned. (2) *Eva m'r oi 'u viveciu'*, who holds a distaff, the background has letters E beneath crowns upon it. (3) *Seth filius Ade'*, who bears a book, the background powdered with S's crowned. (4) *Enoch tra' slat'*, bearing a scroll inscribed *Ivit cu' deo*. The background has E's beneath crowns.

II. Tracery contains beneath canopies angels armed with spears, *Principatus*, whilst the lower lights depict the following beneath canopies. In upper row: (1) *Osce p'pheta* bearing a scroll inscribed, *O mors ero mors tua morsus tuus ero inferne*. The background is powdered with H's crowned. (2) *Abacuch p'pheta* bearing a scroll inscribed, *D'ne audivi o'e tua' et timui*. The background bears A's beneath crowns. (3) *Ysias p'pheta* holding a scroll inscribed, *Ecce Virgo concipiet* and *pariet filium*. The background is decorated with Y's beneath crowns. (4) *Baruc p'pheta*, who holds a scroll inscribed, *Post hec in tri's visus est* and *cu' hom' co' v' satus est*. The background bears letters M beneath crowns. In lower row: (1) *Mathusale fili's Enoch*, who bears a scroll inscribed, *Legem n mor'*, whilst the background is adorned with M's beneath crowns. (2) *Noe: q' : archa' : fabca* holding an oar, the background being powdered with N's beneath crowns. (3) *Abraha' p'riarcha*, the background having A's beneath crowns. (4) *Isaac patriarcha*, the background having I's beneath crowns upon it.

III. The tracery contains beneath canopies kings, *Dñaciones*, whilst beneath canopies are the following figures. In upper row:

(1) *Sophonias p'pha*, who holds a scroll inscribed, *Hec est civitas gl'riosa quia dicit ego sum*. The background is powdered with S's crowned. (2) *Daniel p'pheta*, upon the scroll is *Post ebdomadas septuaginta duas occit'*, the background being adorned with crowned D's. (3) *Jeremias p'pheta*, the scroll is inscribed, *Patre' vocabis me dicit d'ns*. The background displays I's beneath crowns. (4) *Abdias p'pha*, whose scroll is inscribed, *et rectum erit d'nm d'ni Amen*, whilst the background is decorated with crowned A's. In lower row: (1) *Jacobus p'ar*, the background bearing crowned I's. (2) *Judas ma* crowned, and bearing a sceptre upon a background having I's beneath crowns. (3) *Moyse dux P'li dei*, who holds the Tables of the Law upon a background decorated with crowned M's. (4) *Aaro'* upon a background bearing crowned A's.

IV and V. Two eastern windows each of twelve lower lights contain in the upper tier twelve apostles, whilst beneath are four representations of the Crucifixion, with the Holy Mother and St. John the Divine. In tracery of north-east window are a kneeling bishop, our Lord, and numerous angels; whilst in the south-east window are the Coronation of the Virgin and numerous angels.

VI. South window contains in tracery cherubim beneath canopies, whilst in the lower lights in the upper row are: (1) *Sc's (Paulinus)* as a bishop upon a background adorned with crowned P's. (2) *Sc's Pelagius* as a pope wearing a single tiara upon a background of crowned P's. (3) *Sc's Alphegus* as an archbishop, upon a background of A's crowned. (4) *Sc's Gemreta* as a bishop, upon a background of crowned G's. In the lower row are: (1) *Sc's Athanasius* as a bishop, upon a background of crowned A's. (2) *Sc's Barnard'* as a monk, upon a background of crowned B's. (3) *Sc's (Hugh)* as a bishop, upon a background of H's crowned. (4) *Sc's Anselmus*, in an alb and mantle, wearing a green cap, upon a background of crowned A's.

VII. South-west window contains in tracery angels beneath canopies, *Seraphim* being beneath two. In main lights are various saints, including *St. Maria Egipc'ca*, *St. Martha*, *St. Maria Jacobi*, and others more or less injured. Across each window in lower tier of lights occurs *Orate pro Willelmo de Wykeham Episcopo Wynton Fundatore Istius Collegii*. In tracery of windows of chapel occur numerous canopied figures with labels beneath. On south these are *Cherubym*, *Dnaco'es*, *Seraphym*, *Troni*, *Principa'*, whilst on north *Virgines*, *Angeli*, *Archangeli*, *Virtutes*, and *Potestates*.

In the window over the stairs leading up to the Hall are several shields of which the following, once in the Hall, date from the foundation: (1) William of Wykeham, (2) The See of Winchester, (3) St. George, (4) France, (5) England, (6) St. Ethelreda.

I must here express my thanks to Mr. Powell for assistance in regard to the glass at New College.

*Oxford, St. Michael's Church.*—In tracery of central window in north aisle is XV century glass, the upper light portraying the Crucifixion, situated within a twining lily plant, which grows from an ornamental vase, whilst in smaller lights are cherubim. In chancel are St. Michael, the Holy Mother, St. Hugh, and St. Edmund, which date *circa* 1290.

*Oxford, St. Peter's-in-the-East.*—Tracery of north window contains, in lateral lights, St. Peter with key and book and St. Paul with a sword, in central lights are our Lord crowned, giving His blessing, and the Holy Mother. This window was the gift of Vincent Wyking, a fellow of Merton, A.D. 1433. East window has, in its lower portion, the four Evangelists, whilst in tracery are six small figures and a Crucifixion.

*Oxford, Trinity College Library.*—The glass in the four small two-light windows is believed to have come from the college chapel. In window nearest door are, Philippa, Queen of Edward III, St. Placidus, St. Frideswide, and Edward III; at the feet of each, except St. Frideswide, is a kneeling monk; above the queen is Grey imp. Brotherton, above the king is shield of Eppingham. II. St. William of York, St. Benedict, St. Swithin, and St. John the Baptist; at the foot of St. Benedict and St. Swithin are kneeling figures of monks, under that of the former is *Ioh's Tokot*. Shield of Percy, Earl of Worcester, is at the top. III. St. Gregory, St. Thomas of Canterbury, St. Augustine, and St. Dunstan, with their original labels, whilst at the top are the de Mortimer arms. In forehead of St. Thomas is represented the broken sword of Fitzurse. IV. The four Evangelists named with emblems. In another window are fragments of Perpendicular work, which contain shields, of which those of Hatfield, the builder, are supported by three angels.

*Sandford-St. Martin.*—A window in south aisle contains fragments of ancient glass.

*South Leigh.*—In a window in Lady Chapel is a head of St. James Major with the escallop shell, this was part of east window.

*South Newington.*—In a window in north aisle chapel are fragments of mediæval glass.

*South Stoke.*—In a window here are the Holy Mother and Child.

*Stanton-Harcourt.*—In the lancet windows of chancel is grisaille date, *circa* 1275, with cross-hatched background, relieved here and there with yellow and blue. In north-west window is St. James in a yellow robe and a ruby mantle, upon a blue background beneath a yellow canopy, bearing a scroll inscribed *Jacobus* in Lombardic capitals. The foliate and floral border is of yellow, white, and red, upon blue (Pl. XII.).

*Stanton-St. John.*—In chancel, upon north side, in third window from east, is fine early grisaille arranged as follows: The glazing is divided into lozenge-shaped areas, which extend to the edge of the glass, by diagonal lines, decorated with a running scroll, which lozenges contain circles, whose margins are either cross-hatched, or treated with white spots and a zigzag line. All groundwork, within these spaces, is treated with the usual conventional foliage, upon cross-hatched background. In the centre of each circle is either a spot of green or yellow, whilst a red lozenge occurs where lines forming lozenges intersect, in upper part is shield of St. John.

Western window on north side, not so well preserved, is divided into lozenge-shaped areas, by bands of yellow or green decorated with a running scroll, and where these areas intersect there occur alternately, red and yellow dots. With these dots as centres, circles are described in white, whose circumferences nearly touch the edge of the panels. These circles are behind the previously described lozenge-shaped areas. On a level with the centres of these circles are semicircles, whose centres are upon the edge of the window, and the triangular intervals so left are filled in either with ruby or green. The background is cross-hatched, though the foliage thereon is distinctly more advanced in drawing and more naturalistic in treatment, than in the first window.

On south side in western window is fragmentary glass, consisting of remains of early grisaille, and Decorated figures upon a cross-hatched quarry background. The grisaille consists of four circular pieces, together with a quatrefoil, placed in the lower part of the window, with rosettes of green and red. Above these remains is a panel from which the canopy is missing, which depicts a group of four people clothed in white, two of whom, censed by angels, are



carrying a shrine, whilst the other two are depicted in attitudes of adoration, one kneeling with hands upraised, the other lying prostrate. Above this panel occur the Clare arms, and in the upper portion are two mutilated medallions, each depicting an angel holding a censer, upon a ruby background.

West window of nave contains a small circular medallion, of early Decorated work, which has a green edging, painted with a scroll-work of ivy, within which is depicted a man, wearing a hood, carrying a sword over his shoulder, and bearing a buckler.

*Swinbrook*.—In upper part of east window is Perpendicular glass.

*Tadmarton*.—In east window of north aisle is a head of Christ.

*Waterperry* contains much fine Decorated glass, notably some quarry windows on north side of nave, decorated with a trailed pattern, with oak leaves and acorns, having at the foot kneeling figures of donors. In another window is a representation of Christ in Majesty. These windows relate to the FitzElys and Curzon families. In lancet window is early grisaille, *circa* 1250, upon which, within ovals decorated with quatrefoils, having cross-hatched backgrounds, are floral ornaments, resembling lis, the upper half being a cinquefoil, the lateral leaves trefoils, whilst beneath is a fan-shaped ornament in colour. These ovals rest upon a background of cross-hatched work, adorned with further trefoils and central coloured trefoil designs.

*Waterstock*.—In tracery lights of window in north aisle is an archbishop giving the benediction, on either side of whom are kneeling ecclesiastics.

*Westwell*.—Here is a Crucifixion with figures of the Holy Mother and St. John.

*Yarnton*.—Here is much ancient glass, the gift of Alderman William Fletcher of Oxford, *ob.* 1827. In east chancel window is St. Bartholomew and St. Paul, whilst in two smaller windows are angels. In window of nave is glass in its original position, which includes two monks of Eynsham Abbey, St. Nicholas in canonicals, and an archbishop, inscribed *Sc. Thomas*, also two other imperfect figures. In same window are the Holy Mother and Child, and four small birds holding scrolls inscribed :—

*Make the poor to pray well  
Be good or else say well  
And make God thy friend  
At thy last end.*

The remaining north aisle window contains St. Christopher, the Holy Mother and Child, and birds holding scrolls inscribed:—

*Greete richlyng greetē  
Ye shall pray for ye foxe  
Who blameth thys ale.*

West window contains St. John the Baptist, the Holy Mother, and Seraphim. In window of south aisle are two seraphim, whilst another contains the Massacre of the Innocents, the Passover, David and Goliath, and St. Andrew, all which glass was inserted 1816-21.

There is also ancient glass at *Chastleton, Idbury, Iffley, Rousham, Stonesfield, Warborough, and Watlington.*

#### RUTLAND

*Ayston*.—In east window of south aisle is XV century glass depicting the Crucifixion with the Holy Mother and St. John the Divine, beneath which are ecclesiastics kneeling. In another window is glass found at the Hall some years ago representing the Adoration of the Magi and the Presentation in the Temple, also shields displaying the arms of Brudenell, Bulstrode, Entwistle, Scudamore, and others.

*Clipsham*.—In north-east window is old glass, including the shields of Thomas Neville of Pykale. France modern and England quarterly, and Stamford, which were brought from Pickworth.

*Empingham*.—There are remains of ancient painted glass here.

*Lyddington*.—In Hall of Bede House are good quarries, of latter part of XV century, some inscribed *Delectaro in Dño*, others *Dñs exaltatio mea*.

*North Luffenham*.—Glass of early XIV century, in middle window on north side of chancel and in middle light of easternmost window, which was taken from top of east window. Middle window contains nine shields, placed in three transverse bands, and beneath the upper three are St. Mary Magdalene, St. Barbara, and St. Edward the Confessor under canopies. The shields are: (1) Latimer, (2) Anbey, (3) Roos, (4) Gu. three crosses patée or, a bordure vair arg. and az., (5) Everard, (6) Gu. three crosses patée arg., a bordure vair arg. and az., (7) Beauchamp, (8) de Bohun, (9) Clare.

The other window contains five heraldic shields, which are as follows, from above downwards: (1) Arg. on each of two bars gu.,

a rose between two martlets or, (2) Clifford, (3) Basset, (4) Fitz Walter, (5) St. George.

*Tixover*.—Here is ancient glass.

*Whissendine*.—Fragments of ancient glass in west window of north aisle.

*Whitwell*.—In quatrefoil tracery of low-side window, on south of chancel, is a Crucifixion beneath a canopy, upon a Decorated grisaille background of fruited oak.

#### SHROPSHIRE

*Alderbury*.—In tracery of eastern window of south aisle is XIV century glass.

*Alveley*.—In two eastern clerestory windows on south side are XV century figures and subjects.

*Ashford-Carbonell*.—In quatrefoil tracery of two-light window on south of nave is XIV century leaf-work.

*Astley-Abbots*.—In east window are remains of late XIII century figure-work.

*Atcham*.—The XV century glass here was removed from Bacton in Herefordshire, 1811, it is in east window and in a window on north of nave. The glass in nave includes part of an inscription, *dni Julius Mosse ffenestram fieri fecit*.

*Battlefield*.—Here is XIV and XV century glass.

*Beckbury*.—In east window is XIV century glass, with natural leaf-work.

*Claverley*.—Two windows in north aisle contain XV century glass.

*Cleobury North*.—East window of nave contains XV century glass.

*Clungunford*.—In tracery of east window is XIV and XV century glass.

*Cound*.—In east window of north aisle are fragments of XIV century glass, including a head of Christ having a red and green nimbus.

*Delbury*.—In window on north side is a XIV century Crucifixion.

*Donington*.—In east window are remains of XV century glass, whilst in windows on north are several shields.

*Eaton-under-Heywood*.—On north of nave is XIV century glass.

*Edgmond*.—XV century glass is in window in vestry.

*Edstaston*.—Remains of XV century glass in windows on north and south of nave.

*Eyton*.—Here is St. Catherine holding a wheel, also the Eyton shield.

*Hopesay*.—In quatrefoil light of western window on south of nave is a XIV century shield of Richard FitzAlan, *circa* 1395.

*Hopton-Wafers*.—In west window of tower is XV century glass.

*Hughley*.—XIV century glass is in north window of chancel, whilst in east window is early XV century glass, including figures.

*Kinlet*.—In a window in south transept are fine fragments of XIII century glass. North window of north transept contains XIV century glass in tracery as also does east window, the latter including knights in armour of the camaille period kneeling, one representing Edmund de Cornwall, whilst there are also St. John the Divine and a female saint under canopies.

*Little Ness*.—There is XV century glass in a window on north of chancel.

*Ludlow*.<sup>1</sup>—East window illustrates events from the patron saint's life, the glass which has been very considerably restored, was inserted *circa* 1445. The glass devoted to the portrayal, beneath canopies of the life of St. Lawrence, occupies twenty-seven separate panels in three lines across the window: (1) St. Lawrence, kneeling beneath a tree, before a Pope. (2) St. Lawrence ordained a deacon by the Pope. (3) St. Lawrence receiving bags of treasure from the Emperor's son, *Filius imperatoris Laurentio tradit*. (4) St. Lawrence handing money to cripples, *Laurentius thesauros erogat pauperibus*. (5) St. Lawrence taken prisoner, *Hic Laurentius capitur ab bonis*. (6) St. Lawrence guarded by soldiers appears before the Emperor, *Laurentius presentatur coram imperatore*. (7) St. Lawrence carried before the idols which fall at his approach, *Laurentius ducitur coram ydolis*. (8) St. Lawrence imprisoned by the Emperor's orders, *Laurentius hic in-carceratur*. (9) St. Lawrence restores the sight of Lucillus, *Laurentius aperit oculos Lucilli*. (10) St. Lawrence converts the jailer, *Laurentius convertit Ypolitum*. (11) St. Lawrence commanded to give up his treasure, *Ducit pauperes coram imperatore*. (12) The Emperor annoyed in consequence strikes the saint's followers, *Imperator verberat pauperes*. (13) St. Lawrence shown the instruments of torture, *Laurentius temnit tormenta*. (14) St. Lawrence about to be stoned, *Laurentius lapidatur*. (15) St. Lawrence beaten with rods, *Laurentius verberatur virgis*. (16) St. Lawrence beaten

<sup>1</sup> There is an excellent handbook on the glass at Ludlow, by Mr. H. T. Weyman, F.S.A.

with clubs, *Laurentius baculis ceditur*. (17) St. Lawrence scourged, *Hic Laurentius ceditur flagellis plumbeis*. (18) St. Lawrence lacerated with hooks, *Laurentius laceratur hamis ferreis*. (19) St. Lawrence branded, *Laurentius cruciatur laminis urentibus*. (20) St. Lawrence grilled upon the gridiron, *Laurentius assatur craticula*. (21) St. Lawrence about to be buried, *Laurentius hic sepelitur*. (22) A deacon within a church suffers a chalice to fall and break, *Hic diaconus fregit calicem*. (23) St. Lawrence causes a piece of wood to burst into leaf, *Hic lignum efficit revivescere*. (24) St. Lawrence directs the distribution of bread and wine. (25) St. Lawrence calls the attention of his followers to a church erected to his memory. (26) A group of three persons engaged in prayer inside a church. *Hic super*. (27) Several workmen building a church, . . . *struxit capell*.

The thirty-one tracery lights contain the Holy Mother and Child, St. John the Baptist, an angel bearing the shield of the See of Hereford, St. Anne teaching the Holy Mother to read, a bishop invoking St. Anne, on a fragment of a label occurs, *media precor Anna*, whilst in front of the figure on a table is the following: *Thomas Spoford Dei Gratia Hereford Ep'us*, an angel bearing a shield Neville, Christ giving the benediction, and St. Lawrence bearing a gridiron. In upper part are fourteen archangels and angels, and in the centre the Trinity, whilst at the foot of the window are nine canopy-tops.

Chancel, north side, western window. This contains the following much restored: In upper part of central light is the Holy Mother enthroned, bearing a sceptre and orb, in the lateral panels are censuring angels. Beneath are St. George and St. Mary Magdalene. In the three lowest panels are, St. Joseph, represented in a stable, the Holy Mother and Child, and the three Magi.

Central window. St. Leonard holding chains, St. Barbara holding sword and tower, St. Dunstan, with mitre, cross-staff, and pincers. II. David holding harp, St. Joseph holding staff, Holy Mother and Child. III. St. John of Bridlington, St. Apollonia, holding book, forceps, and tooth, St. George spearing the dragon.

In tracery is the angelic choir, the seraphim being of ruby, this glass, according to an inscription now lost, appears to have been the gift of the Clothiers' guild.

Eastern window. I. St. Stephen carrying stones; St. Margaret; St. Thomas of Canterbury mitred in full vestments, carrying his

staff in his left hand. II. St. Lawrence holding gridiron, St. Catherine with wheel and sword, St. Edward the Confessor with ring. III. St. Vincent bearing palm, St. Helena with cross, St. Augustine, in full vestments, mitred, carrying in his left hand his metropolitan cross. In tracery occur the Annunciation, female saints, and angels with censers and musical instruments.

South side. The eastern window contains remains of glass inserted *circa* 1445, representing the last six commandments, old style. The plan of each picture is broadly the same, depicting beneath a canopy Moses pointing out the various ordinances to the people, behind is the Almighty, whilst the transgression of each commandment is appropriately depicted in each panel. Upon the stone tables, held by Moses, are inscribed the various commandments, thus: V. *Non occides, etc.*, VI. *Non moechaberis*, VII. *Non furtum facies*, VIII. *Non loqueris contra proximum tuum falsum testimonium*, IX. *Non desiderabis uxorem proximi tui*, X. *Non concupisceris domum proximi tui*. Immediately above these commandments occur St. Michael, with scales, weighing souls; in the centre an abbot, and the Annunciation, in which the dove is represented on a ray of light near the ear of the Blessed Virgin, in the side light. In tracery occur the Holy Mother and Child, St. John the Divine, St. Catherine, and two angels with censers.

II. This window has in five lower lights, figures beneath elaborate canopies, arranged in three rows, across the window: (1) St. Paul holding book and sword, St. Helena holding cross, St. Edward the Confessor. (2) St. Luke carrying a book and pen, St. Elizabeth of Hungary holding a rose and sceptre, one of the three Magi. (3) St. James Major with scallop shell, St. Catherine with wheel and sword, one of the three Magi. (4) St. Joseph of Glastonbury with thorn and vase, St. Ethelreda holding Ely Cathedral, the third Magus. (5) St. James Minor, St. Margaret piercing a dragon with cross, St. Thomas holding girdle of the Holy Mother.

I, 3 and 5 lights are original, the remaining figures having been inserted, and it would appear that there should be an "Adoration" group at its foot, the Holy Mother and Child however are missing. In the tracery occur numerous small saints, among whom are St. Dorothy, carrying flowers, St. Theresa, and St. Jerome.

The western window, which includes glass from Winchester College, contains: (1) The Archangel Gabriel, *Ave Maria Gratia*

*plena*. St. Blaise, carrying a comb and wearing a mitred tiara. St. Mary Magdalene holding a vase. (2) St. George and the dragon, St. John holding the chalice from which emerges a dragon, St. Peter holding a key and staff. (3) The Blessed Virgin, St. Clement supporting an anchor, St. John holding a chalice. The tracery contains: St. James Major with a scallop shell, St. Barnabas with staff and a book, St. Andrew with a saltire cross, St. Philip holding a cross, the Holy Mother, St. John, St. Matthew, St. Peter, and two angels.

Nave, north aisle, eastern windows. I. Shield of Mortimer. II. Shield of Verdon. III. Shield of Clare.

Lady Chapel. East window contains XIV century Jesse tree, including in tracery numerous heads and in lower lights figures of Jesse, various kings, David, Solomon, etc., and prophets, also our Lord seated between the Holy Mother and St. Joseph.

South transept. In window in eastern wall are fragments of XIV and XV century glass from other windows.

St. John's Chapel. East window, *circa* 1470, portrays the legend of St. Edward the Confessor and St. John the Divine,<sup>1</sup> inserted by the Palmers' guild. (1) Two palmers commence their journey by ship (modern). (2) Edward the Confessor, having no money, gives his ring to St. John, disguised as a beggar. (3) The palmers are met by St. John in a wood, who hands them a ring. (4) Kneeling before King Edward they present the ring. (5) Walking in procession the palmers take part in a service of thanksgiving for their safe return. (6) King Edward hands a charter to the kneeling palmers. (7) The palmers, upon their return home, welcomed by the citizens, one of whom is kissing them. (8) Their return is celebrated with music. In tracery are the arms of the Confessor and Ludlow.

Window next to screen contains, in three tracery lights, angels, whilst in the fourth is the Trinity. The main lights contain: In upper portion is Christ, holding a sceptre and orb, the Archangel Gabriel, bearing a scroll, inscribed *Ave Maria gratia plena*, which passes into the third light, containing the Blessed Virgin. Above these figures are beautiful curtains held open by angel hands, whilst

<sup>1</sup> The king having been solicited for alms by a mendicant, in reality St. John disguised, gives him his ring. Some time subsequent to this occurrence, St. John meeting two pilgrims in the Holy Land from Ludlow, hands to them the ring telling them to give it to the king upon their return to England, and to inform him, that in six months, he should join the saint in heaven, all of which upon their return they proceeded to do. The king died in due course and was subsequently canonized.



EXAMPLES OF FIFTEENTH CENTURY GLASS

1. HEAD OF THE HOLY MOTHER, IN THE AUTHOR'S COLLECTION
2. HEAD OF A BISHOP, IN THE AUTHOR'S COLLECTION
3. KNIGHT WEARING S.S. COLLAR, ASHTON UNDER LYNE





below are (1) St. Catherine crowned, holding a wheel and sword; (2) St. John the Baptist, with the lamb at his feet, also a hermit bearing a lantern, part of the next panel; (3) St. Christopher bearing the infant Christ on his arm, whilst he steadies himself with a staff, above is a windmill. Beneath the upper figures is the *Pater noster*, whilst at the foot are the donors, with their son and daughter, together with remains of an inscription, *et Katerine uxoris ejus, hanc fenestram fieri fecerunt*.

The remaining two north windows contain the twelve Apostles, each of whom is represented seated behind a rail, in front of an architectural background, each saint having his emblem. Beneath are their names, together with the appropriate verses from the Creed, whilst above are rays of light. The figures are arranged:—

*Centre Window*

St. Peter.	St. Andrew.	St. James Major.
St. Thomas.	St. Matthew.	St. James Minor.

*Side Window*

St. John.	St. Philip.	St. Bartholomew.
St. Mathias.	St. Thaddeus.	St. Simon.

*Morrville*.—In east window of north aisle is a XIV century Crucifixion beneath a canopy.

*Munslow*.—A window on south of nave contains two XIV century groups of the Holy Mother and Child, St. John, and a priest beneath whom is *Ioli's Lloyd*.

*Petsey*.—In a window in a house in this place is a circular panel of XV century, 15 inches in diameter, containing nine figures from the tree of Jesse, including Jesse, David, Holy Mother and Child.

*Pitchford*.—In the quatrefoil light of a window on south of nave is a XIV century head of Christ with a red and green nimbus.

*Prees*.—Here is glass, *circa* 1440, removed from Battlefield, 1861, which includes figures in armour, wearing heraldic surcoats, scenes from the Life of St. John the Baptist, and several crowned heads, also a portion of an inscription, *Orate pro animabus*.

*Richard's Castle*.—Here is good XIV century glass.

*Shawbury*.—In a window on south of chancel at west end are fragments of XV century glass originally in east window, including a head of the Blessed Virgin and a priest in vestments.

*Shrewsbury, St. Alkmunds.*—Here is a shield France modern and England quarterly.

*Shrewsbury, St. Giles'.*—Mediæval glass in south-east window of nave, also in south window of organ loft.

*Shrewsbury, St. Mary's.*—Contains in east window a considerably restored example of a Jesse tree of the early XIV century. Across the foot of the window is the following inscription, *Priez pr Mons Johan de Carleton q' fist fare ceste verrure et pr Dame Hawis sa companion*; above are kneeling figures of a king and three knights in chain mail, upon whose surcoats are or, a lion rampant gu., whilst in the other lights are the Holy Mother and Child, and kneeling figures of three ladies, one of whom has the same arms as the knights, the other two having yellow coats lined with fur. From the reclining Jesse, whose form crosses three lights, grows the vine, and within its oval loops are kingly figures in the four central lights, whilst in the lateral lights are figures of prophets, all of whom are named on labels. The tree terminates with the Saviour at the top of the fourth light. This glass was originally in some important church in the neighbourhood, and was apparently the gift of Sir John Charlton who died in 1353, being inserted in its present position at the end of XVIII century. In the windows of south porch are two XV century roundels representing respectively the crab, a zodiacal sign, *Sol in Cancro*, and the figure of an elephant coloured with silver stain (Pl. XXXII.).

*Sidbury.*—In the quatrefoil light of a window in chancel is XIV century glass adorned with oak leaves and acorns.

*Stottesdon.*—There is here a shield of England.

*Sunderne Castle, Uffington.*—In private chapel is glass brought from Battlefield.

*Temple-Rothby.*—Here are remains of ancient glass.

*Tong.*—East window contains the following XV century glass. In tracery: An angel, the emblem of St. Matthew, Hannah and Samuel, Salome with St. James and St. John, a lion St. Mark, Eunice, Dorcas, an ox St. Luke, St. Mary Magdalene, St. Elizabeth and St. John the Baptist, an eagle St. John. Above are: An angel, the Archangel Gabriel, the Blessed Virgin, an angel. Of the figures in lower lights three are ancient, viz. St. Edmund, St. Peter, and the Holy Mother crowned, bearing the Infant Christ. In west window are fragments of XV century glass, and in several other windows.

*Tugford*.—In east window are fragments of XIV century glass.

*Wheathill*.—There is XV century glass in a window in north of chancel.

*Worfield*.—In east window of south aisle are the Crucifixion, the Cross being in green glass, and several of ecclesiastics of XIV century.

*Wroxeter*.—In a three-light window in nave are remains of XV century glass.

#### SOMERSET

*Ashington*.—In nave several windows have remnants of old glass.

*Banwell*.—There is XV century glass in east windows of north and south aisles, there being four figures in each window. In south aisle window is a woman looking into a stew-pot hanging over a fire in which is a figure, in the background is a man.

*Batcombe*.—In east window of south aisle are remains of ancient glass.

*Bishops-Lydeard*.—In vestry window are fragments of ancient glass.

*Broomfield*.—In chancel windows are remains of ancient glass, upon north are the arms of England and France quarterly, and the emblem of St. John with the inscription, *In principium erat verbum verbum erat apud Dei*. In a window on south are two kneeling figures, and above them a scroll inscribed, *Orate pro bono statu Alicie Reskemer*.

*Buckland-Denham*.—In a window in chapel are emblems of the Evangelists.

*Burrington*.—In window over door on north side is some mediæval glass.

*Butleigh*.—Remains of ancient glass in west window.

*Cheddar*.—In six-light window in south transept are St. Barbara and St. Catherine, also shields of Scobahull, differenced with a label of three points azure, the same undifferenced, Bishop Beckington, Cheddar, and others.

*Chelwood*.—There are fragments of ancient glass in west window.

*Compton-Bishop*.—In tracery of east window are XV century saints and the Trinity.

*Cothelstone*.—In two windows in south aisle are St. Cuthbert, St. Dunstan, St. Thomas of Canterbury, and St. Aldhelm.

*Crewkerne*.—There are fragments of ancient glass in tracery of second window in north aisle of nave, which are of XV century, of a foliate character, on ruby and blue backgrounds.

*Croscombe*.—In windows of south aisle are remains of ancient glass.

*Cuckington*.—In east window of south chapel is St. Barbara bearing tower.

*Curry-Rivell*.—There is XV century glass in windows in north aisle. One has in its upper main lights St. Lawrence, St. Stephen, St. Vincent, and St. Isidore, restored fifteen years ago, whilst in the other windows are fragments, including St. Catherine. East chancel window contains five shields.

*Dinder*.—In two-light window by rood-loft are fragments inserted here 1871, it contains the Trinity and St. Michael weighing souls.

*Dodington*.—In east window are remains of old glass, including heads of the Holy Mother and Child.

*Dunster*.—In a window in north aisle the original border still remains, also the head of a nun, a crozier bearing a scroll, label inscribed *W. Donsterre*,<sup>1</sup> whilst a hat with a scallop-shell, the badge of St. James Major, likewise occurs.

*East Brent*.—The east window of north aisle contains XV century glass. The Crucifixion, Ascension, and the Coronation of the Virgin, elsewhere occur seraphim.

*Elworthy*.—In a small window on north side is old glass.

*Farleigh-Hungerford*.—In windows of nave are remains of ancient glass, including vine leaves and roses. In east window of north aisle is the head of Sir Thomas Hungerford, Speaker of the House of Commons, *ob.* 1398, in a bascinet and camail, whilst in the borders are sickles, the Hungerford badge, and *T II*, beneath crowns.

*Frome*.—In the parish church in chapel of St. Nicholas is some ancient glass, including the rebus of the Cable family, its founder, “*K*” and a “bell”.

*Glastonbury*.—In lateral window of chancel is XV century glass, removed 1881 from east window, which includes two figures of the Blessed Virgin from Coronations, an Annunciation, angels, St. John, St. Catherine, a mitred and other figures, canopy work, shields, one bearing the five wounds, quarries bearing monograms,

<sup>1</sup> W. Donsterre, Abbot of Cleve, *circa* 1470.

together with four small kneeling donors, one of whom, a woman, bears a scroll inscribed, *Salvator Mundi Salva me*.

*Glastonbury Abbey*.—In a window in Abbot's Kitchen are some XV century fragments, including portions of canopy work.

*Hatch-Beauchamp*.—In windows in north aisle is ancient glass.

*Huish-Champfflower*.—In tracery of east window of north aisle there is ancient glass.

*Huish-Episcopi*.—There is ancient glass in south transept, including a "rose en soleil," fleur-de-lis, and *Ihus*.

*High Ham*.—In east window is ancient glass, including St. Luke with his emblem, an ox, also a mitred figure bearing a crozier.

*Kewstoke*.—The south chapel contains mediæval glass.

*Kingsbury-Episcopi*.—In south chapel are the following shields : (1) de Mortimer ; (2) John de Stafford, Bishop of Bath and Wells, 1425-43, differenced with a crescent ; (3) Nicholas Cavent, Dean of Wells, 1446 ; (4) Quarterly 1 and 4, de la Mere 2 and 3 Maltravers, a label of three points, whilst another window contains shields of Bonville and Stafford. There is also ancient glass in north transept.

*Kingstone*.—There is here XV century glass.

*Langport*.—In east window is some fine glass, *circa* 1490. In the upper row : St. Cecilia, the Annunciation, the archangel with scroll *Salve dominus tecum*, whilst the Blessed Virgin has scroll *Ecce ancilla domini*, St. Elizabeth, wife of Zacharias, and St. Lawrence holding the gridiron. In the lower row : St. Anthony with pig and bell, St. Clement with anchor, St. Peter, St. Gregory, and St. Joseph of Arimathea with the holy grail. In topmost tier are : (1) St. James Minor holding a club. (2) St. James Major. (3) St. Bartholomew with a knife. (4) St. John bearing a chalice. In the second tier : (1) St. Rhoda with a palm. (2) St. Anthony with bell and crutch. (3) St. Sitha with rosary and palm. (4) St. Sitha with three keys and book. (5) St. Helena crowned, holding a cross. (6) St. Dorothy with fruit, flowers, and palm. (7) St. Catherine crowned, and holding a sword. (8) St. Ethelreda crowned, and holding a crozier. This was the gift of John Heron, Portreeve of Langport, in 1490, his arms are at the top of the window.

*Leigh-on-Mendip*.—There is XV century glass in west window.

*Low Ham*.—The tracery lights of east window contain their original glass.

*Loxton*.—In two windows in vestry are collected fragments of XIV century.

*Lympsham*.—West window of north aisle contains St. Christopher.  
*Lyng*.—In a window on north of chancel is some ancient glass.

*Marston-Magna*.—In east window are two angels and an inscription. There is also ancient glass in windows in nave, that upon north including a kingly figure, nimbed and carrying a sword, there are also a chalice and wafer.

*Mells*.—Originally there must have been much fine glass in this church, that which remains is of XV century. In a window on the north side in its tracery are the following beneath canopies: St. Sitha, who holds two keys in one hand and three loaves in the other, St. Mary Magdalene, St. Agatha, and St. Apollonia. In another window are St. Catherine, St. Margaret, St. Helena bearing a cross and book, whilst another holds a palm branch and a book (Pl. XXXI.).

*Middlezoy*.—In window behind the organ is St. John, there are also fragments in north chapel.

*Milton-Clevedon*.—There is some old glass in north transept.

*Monksilver*.—In a window in south aisle are emblems of the Evangelists.

*Moorlinch*.—Ancient glass in windows of chancel.

*Nettlecombe*.—Two windows on the north of chancel contain ancient glass, each window depicts three saints, viz. I. St. Peter, St. John, and St. Mary. II. St. Lawrence, St. Catherine, and another.

*Orchardleigh*.—East window contains a fine saint carrying a pastoral staff surrounded by angels. In north and south windows of chancel are eight apostles, each of whom bears his emblem and a scroll inscribed with the appropriate section of the Creed. In a window over a door on north side is the Trinity. In west window are a king and a saint, also a small St. Michael overcoming the dragon.

*Othery*.—There is mediæval glass in north transept.

*Pendomer*.—Several windows contain ancient glass, including the shield of Stourton.

*Pilton*.—In south-east window of chancel is a kneeling figure of Prior Overay,<sup>1</sup> above whose head is a scroll inscribed, *Sancta Trinitas Unus Deus miserere nobis*.

*Pitminster*.—Ancient glass is in tracery of east window of north aisle.

<sup>1</sup> Overay, Precentor of Wells, 1471-93.

*Podmore.*—There are fragments of old glass in east window.

*Ruishton.*—Here are remains of XV century glass, including a chalice.

*St. Catherines.*—East window contains XV century glass, including, in its four lights, the Holy Mother, Christ on the Cross, St. John, and St. Peter with an inscription, *Orate pro Anim'*.

*Saint Decumans.*—In a window on north of chancel are the arms of England and France quarterly and the broom, the Plantagenet badge.

*Selworthy.*—In east window of north aisle are remains of ancient glass, including shields of St. John and Arundell, brought from Luccombe church.

*Stoke-St. Gregory.*—In a window on north side is old glass.

*Taunton.*—The church of St. Mary Magdalene contains XV century glass. In clerestory are fragments, in west window of north aisle are the initials *R. B.*, Robert de Bathe, also a merchant's mark. In tower window occur the initials *R. B.* and *A. S.*, whilst in the tracery of window in north transept, behind the organ, are four saints.

*Tickenham.*—Several windows contain ancient glass, including, in lateral window of chapel, a Crucifixion, whilst in the aisle numerous shields are in the tracery.

*Trull.*—Two windows are filled with fine glass, viz. east and south windows of chancel. East window contains a Crucifixion, the Holy Mother and St. John, with emblems of the Evangelists in tracery. South window contains older glass and portrays St. Michael, St. Margaret, and St. George. Second window of north aisle contains, amidst fragments, portions of St. Andrew, St. Lawrence, and St. Stephen, also several shields.

*Wcare.*—Here are remains of ancient glass, including the initials *I. B.*, the five sacred wounds, a crown and *I. H. S.*, also a chalice and wafer.

*Wells Cathedral.*—Nave. There is XV century glass in the traceries of three clerestory windows, that at the west end contains two angels; of those at the east end, that upon the north side contains the Coronation of the Virgin, whilst that upon the south has two angels. In the traceries of two windows in north aisle is ancient glass, one containing small knights, the other two seated forms.

South transept. In the tracery lights of three south windows



are: (1) St. John the Divine, St. John the Baptist; (2) St. Dunstan, an archbishop. There is ancient glass in east window and in one of the clerestory lights.

The choir. The dwarfed seven-light east window contains an excellent Jesse tree, *circa* 1350, eighteen figures being beneath canopies, between rich borders, upon backgrounds coloured alternately red and blue. The tree commences at foot of central light with Jesse, who sits in a pensive attitude and terminates above with the figure of Christ crucified, whilst above in the tracery is a "Doom". The following figures may be recognized, Aminadab, Obed, Jesse, David, Solomon, Jechonias, Abraham, Hosea, Daniel, the Holy Mother and Child, Christ on the Cross, and St. John the Divine. The colouring throughout is very rich, red, blue, green, and yellow being largely used.

The clerestory contains XIV century glass in four windows:—

North side, westernmost window: (1) A bishop, (2) St. Ægidius, (3) St. Gregory. Easternmost window: (1) A bishop, (2) St. George, (3) A bishop. In tracery are figures rising from graves.

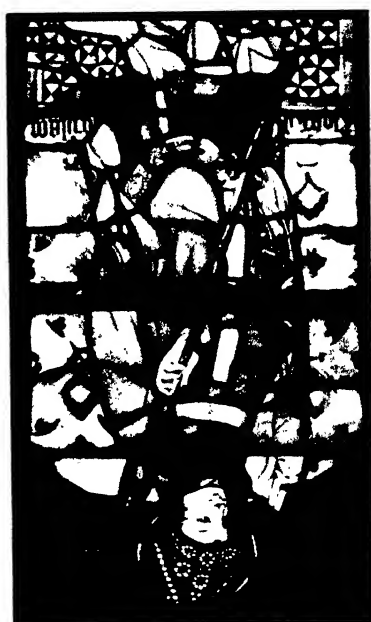
South side, easternmost window: (1) A bishop, (2) King Ethelbert, (3) King Offa. Tracery also contains rising figures. Westernmost window: (1) A bishop, (2) A female saint, (3) A bishop. Choir aisles contain XIV century glass.

South side: (1) In tracery occurs the Coronation of the Virgin and two censing angels, with debris in one lower light, (2) A Crucifixion at the top, with the Holy Mother, (3) Debris and shield of Bishop Beckington, in the central light is a stag, the badge of Richard II, (4) In tracery are the Holy Mother and Child and two censing angels, (5) In tracery is St. Michael upon a foliate background.

In east window of chapel of St. Catherine are a few fragments of ancient glass, whilst in tracery of south window are heads of St. Aldhelm, St. Erkenwald, and other saints.

North: (1) Blank, (2) Modern, (3) St. John the Baptist, *circa* 1333, (4) In tracery are a Crucifixion and below the Holy Mother and a censing angel, whilst in the main lights is heraldic glass, *circa* 1530, (5) In tracery is St. Michael, with foliage-work, whilst below are three canopy-tops and remains of borders decorated with lis and lions.

Retrochoir. South side. South window contains in tracery





lights our Lord in Majesty and two censing angels, beneath which are heads of St. Boniface, St. Erkenwald, and St. Aldhelm. East window contains in tracery a seated figure and debris, whilst in main lights are fragments and three canopy-tops.

North side. North window contains our Lord in Majesty, two censing angels, and below heads of St. Stephen, a pope, St. Blaise, St. Erkenwald, and St. Marcellus. East window is filled with fragments.

The Lady Chapel. Here are five large windows which contain magnificent XIV century glass, each window originally containing two tiers of subjects, each beneath a separate canopy. North window contains in tracery the emblem of St. Mark; in main lights are remains of canopies and debris, amongst which is a XV century angel. In fourth light from east is Nathan rebuking David. North-east window has in tracery busts of patriarchs and prophets, the central light containing the emblem of St. Matthew. East window. In tracery are a bust of our Lord and figures of angels bearing Passion emblems. Beneath in the main lights are in the upper row: (1) Noah, (2) Abraham, (3) David, (4) Isaiah, (5) Malachi. Lower row: (1) Eve, (2) The serpent with a female's head twined about a tree, (3) The Holy Mother and Child, (4) The brazen serpent coiled about a blue pillar, (5) Moses.

South-east window in tracery contains the emblem of St. Luke, together with busts of patriarchs and saints, whilst in lower lights are fragments of fifteen canopies and remains of inscriptions, one of which reads *Ista Capella constructa est*. South-west window contains in tracery, foliage in black on white glass, together with borders of lions and lis, whilst in the lower lights are a confused mass of fragments.

Chapter House. In traceries of many windows are remains of XIV century glass, consisting of vine leaves in white upon ruby, there are also ten panels representing figures rising from the grave. In two windows, upon the western side of the stairway to Chapter House, are fragments, whilst trifling remains occur in two windows in the Chain-gate. In nine windows in library are interesting remains of XV century quarry-work, also several shields, including the Royal Arms, and those of Bishop Bubwith the founder.

Hall of Vicars Choral. In south-west window is a late XIV century St. Catherine, wearing a red robe and yellow mantle. South window contains a XV century head of a bishop, mitred and

nimbed. South-east window has two small figures in tracery, one bears a scroll inscribed *Miserere mei*. East window has in tracery angels, also flaming suns. North-east window contains in tracery two small figures. North-west window contains St. Margaret, very similar in style to St. Catherine, she wears a yellow robe and green cloak, whilst the dragon is of ruby. East window contains three fine canopy-tops, whilst three south windows contain shields hanging from trees. Easternmost window contains the arms of Bishop Bubwith repeated twice, whilst the central window contains two shields. Westernmost window contains the arms of Bishop Stillington, repeated twice.

The Deanery. In windows here are remains of XV century glass.

*Wells, Bubwith's Almshouses.*—In small window on south side are four shields placed upon a mass of fragments, including the arms of England and France quarterly and those of Bubwith, the latter beneath a label bearing *N. Bubwith*.

*Wells, St. Cuthbert's.*—Contains remnants of ancient glass, including, in westernmost window of north chancel aisle, a head of Christ and fragments of two angels in white with yellow wings.

*West Camcl.*—There is ancient glass in window behind pulpit.

*Weston-super-Mare.*—In east window are scenes from the lives of our Lord and David.

*Winscombe.*—In a window on north of chancel are three figures of St. Peter with a staff, keys, and asperge. In a window in north aisle are St. Catherine, The Holy Mother and Child, St. James Major. In east window of north aisle are St. John, the Crucifixion with an inscription, *Filius Dei ora pro nobis*, the Holy Mother, St. Anthony with pig, bell, and staff. In tracery are a number of angels bearing shields displaying emblems of the Passion, including the spear and crown of thorns, the holy coat, nails, ladder between pincers and hammer, pillar between two scourges, and also a cross upon a book. In window on south side are a bishop, an archbishop, and a bishop. All the above windows are of XV century.

*Winsford.*—Here are remains of XV century glass, including the Holy Mother and Child and fragments of an inscription, *Orate p'aiaab's dm . . . Vicarius hujus. . .*

*Yeovilton.*—There are remains of ancient glass in west and east windows, the former contains the arms of Bishop Beckington, whilst the latter contains the letters *R. S.* and a swan, the initials

and rebus of Richard Swan, an executor of the Bishop and Rector here.

There is also ancient glass at *Charlinch, Chelvey, Penselwood, and Swell*.

## STAFFORDSHIRE

*Adbaston*.—Here are three shields of Sir Reginald de Adbaston.

*Barton-under-Needwood*.—In a window here occur the letters *J.B.* *Vide* Hamstall-Ridware.

*Blithfield*.—Chancel windows contain XIV century glass, decorated with traileed work of ivy and oak, bordered with corresponding leaf-work, upon blue and red grounds; one window is bordered with lions and castles.

*Blore-Ray*.—In a two-light window in chancel, is in one light St. Anne teaching the Holy Mother to read, and in the other fragments, including heads of Christ and the Almighty, together with a portion of a kneeling donor in armour, *circa* 1460, holding an inscribed scroll.

*Bramshall*.—In east window are remains of old glass, including shields, also Alice, Lady Verney, kneeling.

*Broughton*.—In chancel is painted glass, *circa* 1500.

*Bushbury*.—A window contains two figures of the Decorated period, one supposed to be Hugh de Rysbury, founder of the church. In tracery is our Lord in Majesty.

*Checkley*.—There is good glass preserved in three windows in chancel. East window, of two tiers, contains in its upper one: (1) The Martyrdom of St. Thomas of Canterbury, (2) St. Margaret and dragon, (3) The Crucifixion, (4) Abraham prepares to sacrifice Isaac, (5) Penance of Henry II for the murder of Becket. In the lower tier are: (1) St. Nicholas, (2) St. Thomas the Apostle, (3) St. Thomas of Canterbury, (4) St. John, (5) A bishop of XIII century, who is surrounded with borders of lis and castles. In addition to the above there are numerous shields and roundels depicting the occupations for the following months: viz. February, March, April, May, July, and October.

*Hamstall-Ridware*.—In north chapel are fragments of XIII century grisaille and in south chapel is a female saint on whose robe is *emoluit sic*; and a head of XIV century, also four shields of de Ridware, Cotton, Fitzherbert, and Leigh. In north aisle are nine apostles holding sentences from the Creed and emblems; on the saw of St. James, are the letters *J.B.*

*King's-Bromley*.—There is ancient glass in vestry window.

*Kinver*.—In a window in Foley chapel are fragments of ancient glass.

*Lichfield Cathedral*.—In the Lady chapel is magnificent early XVI century glass given by Sir Brooke Boothby in 1803, which originally adorned the Abbey of Herckenrode, Liege.

*Longdon*.—In two windows in chancel is ancient glass, including kneeling monks.

*Sanden*.—There is old glass in chancel, including shields of Malbank and de Ferrers.

*Seighford*.—In a chancel window are the Holy Mother and Child and St. Christopher, of XV century.

*Shelton*.—In east window are fragments of ancient glass.

*Tettenhall*.—In window in Fowler chapel are remains of old glass.

*Trysull*.—There is in east window a little XV century glass.

*Weston-under-Lizard*.—In east window are remains of XIV century glass, including Sir John de Weston and his first wife, Isabella de Bromley, also shields.

There is also ancient glass at *Bradley*, *Okeover*, and *Tamworth*.

#### SUFFOLK

*Bardwell*.—The two easternmost windows on north of nave contain glass, *circa* 1440. In lower part of eastern window is Sir William de Bardwell, *ob.* 1434, kneeling, in plate armour, holding in his right hand his spear, whilst from his neck depends his shield which bears his arms. In centre are a knight and his wife, members of Drury family, kneeling. The knight is in armour very similar to the preceding figure, whilst the lady is dressed in a short coat, a train of dark purple, with a rich undergarment of white and yellow, whilst she wears an elaborate coif of white bordered with yellow. In tracery occur the following shields: (1) Brotherton, (2) Az., an inescutcheon within an orle of martlets or, (3) Brotherton quartering Mowbray, (4) Hastings quartering Valence, (5) Tuddenham. Westernmost window contains XV century glass.

*Barton-Mills*.—Some windows of aisle contain fragments, among others is the emblem of St. Edmund.

*Barningham*.—There is ancient glass in Perpendicular windows of nave.

*Blythburgh*.—In windows in both aisles and in one of the windows in the Hopton Chantry are fragments of Perpendicular glass mostly heraldic, together with some figures in traceries, including St. Felix.

*Bury-St. Edmunds.*—In the church of St. James are fragments of a late XV century Jesse, which are placed in upper lights of east window, and include demi-figures of the following kings: Abia, Asa, Joram, and Manasses. In addition to which there are a kneeling angel with green wings and a white alb having a red stole across the body; a bishop, St. Catherine, and Joachim wearing a white robe lined with fur holding a lamb, also two subjects which may depict the Sacrifice of Abel and Cain's Despair.

*Buxhall.*—In several windows are remains of Decorated glass.

*Cavenham.*—There is ancient painted glass, also part of an inscription, *Priez pur Adam*, etc.

*Chattisham.*—This church contains ancient quarry lights.

*Combs.*—The windows were almost destroyed by explosion of guncotton at Stowmarket, 1871. South aisle window is glazed with fragments, in upper part of central light is St. Catherine kneeling before Maximin who is on horseback, accompanied by two persecutors. St. Catherine chained to the city gate is about to be slain by a soldier with a sword. St. Cecilia about to be placed in a cauldron of boiling oil, her persecutor Almachius standing near.

Two acts of mercy—Thirst. A noble, clad in scarlet cloak and purple robe, hands a poor man a cup which a lady fills from a flagon, an angel blessing the gift; above is a canopy and the legends—

*I am thyrsty ful drye y wyllle  
Have her dryke py for hy yt doth eul*

on two scrolls.

Hunger. A noble clad in orange, with purple cap, offers a loaf to a cripple bearing a crutch, behind is a lady, holding a basket containing a fowl, an angel standing by.

*Brod ye have mete enow ye  
For mercye I hungryr me*

on two scrolls.

Baptism. A bishop in mitre and crozier, his right hand raised in blessing, whilst the mother holds the infant. St. Margaret thrusting a cross into the dragon's mouth. St. Juliana scourging the devil, a frog, with a birch.

*Dennington.*—There is Decorated glass in five windows, the canopy work is good, whilst the traceries contain fine leaf-work.

*Denston.*—East window is in great part filled with odd pieces,



lilies, roses, and conventional ornaments, whilst amongst other figures are the following: knight with arm raised, a figure kneeling with hand placed on the chest, another kneeling figure with the letters *J. R.*, possibly John Robinson, also several shields.

*Gipping*.—East window contains in ten tracery lights, angels holding shields upon which Passion emblems occurred, now, two hands, two feet, with the sacred heart between, alone remain, all upon one shield. The upper main lights contain: (1) A man in plate armour, perhaps Sir James Tyrrell. (2) A mitred figure, wearing a red cope, reading a book held in his left hand, whilst in his right is a crozier, perhaps an abbot of St. Osythe. (3) Mater Dolorosa. (4) A male saint weeping, St. John the Divine. (5) A lady reading, perhaps Lady Tyrrell. The lower lights are mostly fragmentary, the II, III, IV, and V contain nearly perfect canopies, whilst in the central is the Tyrrell crest.

*Great Bricett*.—In a south window are four tracery lights, removed from east window, representing the four Evangelists, their emblems appearing from the clouds, this glass is *circa* 1330.

*Great Fakenham*.—In a window in chancel are fragments from other windows, including two angelic heads, an heraldic knot, and a devil's head.

*Hadleigh*.—East window of north aisle contains remains of old glass.

*Haughley*.—This church originally belonged to Hayles Abbey in Gloucestershire, the arms of which are in a window.

*Herringfleet*.—Some of the glass was brought from Bury-St. Edmunds. There is ancient glass contained in a small window on the north side, also in two windows on the south side of the chancel. In the east window is a shield bearing emblems of the Passion.

*Hessett*.—Two lights in east window represent St. Nicholas, that on north side shows him distributing gold, one of the figures holds a golden vase, whilst the southern light represents the saint, as a bearded old man, who gives his blessing to a group of four children who are playing with golf clubs and balls.

In south aisle, easternmost window contains fine canopy work in three lights. In central window are three canopies, whilst the lower half of our Lord in Majesty is also represented, the feet showing the "Stigmata," beneath whom are two angels blowing trumpets from a tower. Westernmost window also contains three canopies and a figure holding a sword.

North aisle, easternmost window contains the Resurrection, a portion of an Annunciation, the Blessed Virgin at a *prie-Dieu*, holding a scroll inscribed *Ecce . . . la*, above are the heads of angels, whilst the tracery contains angels.

In central window are six canopies, the Scourging, a portion of the Betrayal, St. Peter cuts off the ear of Malchus, and the Presentation, upon a label *Transivit gladi*.

Westernmost window contains, in upper part of each main light, the head of an angel, whilst below are represented hell, and the trial of the Blessed Virgin, the latter mentioned in the gospel of the pseudo-St. Matthew.

In a window in tower the tracery depicts angels, upon red and blue backgrounds, playing musical instruments, the cithern, bagpipes, trumpet, etc., there is also a kneeling man in blue, whilst the upper portions of three canopies occur beneath.

All the above glass is of XV century and is finely coloured.

*Icklingham*.—Here is some ancient glass.

*Lavenham*.—Several windows in this church contain ancient glass. Various fragments have been inserted in traceries of windows in nave, one of which, however, contains its original glass, viz. a small quatrefoil opening, containing an angel with outstretched wings; there is also St. Giles holding a crozier in his left hand, a book in his right, whilst at his feet is a hind. In clerestory are badges of John, 13th Earl of Oxford, a cross-bow windlass, or Jack, the rebus on his Christian name, also a fire beacon and a chair of state.

*Laxfield*.—In windows of nave is XIV century glass.

*Long Melford*.—East window, north-east window, and two west windows of aisles contain XV century glass, collected and inserted in the present positions, the first in 1828, the latter in 1862-63.

East window. In tracery are numerous small figures and shields, the latter bearing the arms of Tyrell and Darcy; Montgomery and Darcy; Clifford and Barley; St. Edward the Confessor; Margaret, Countess of Richmond; Sir Henry Stafford, her second husband; Subyard quart. Gude and imp. Andrewes; de la Pole imp. Plantagenet; Crane and Ogard; Josceline and Barley; the figures include an abbot of Bury, St. Osyth carrying her head; St. Ethelreda; an angel; an abbot; a female saint; St. Mary Magdalene; St. John the Divine; the Holy Mother and Child; St. Andrew; St. Peter; and an angel. In the five lower lights are: (1) Robert Crane of Chilton, in heraldic tabard; John Denston, upon his cloak is Denston quart.

Wanton, Richard Pygot. (2) Anne Ogard, wife of Robert Crane; Sir Thomas Montgomery; a saint holding a dagger and sword. (3) St. Andrew and cross; the Pieta; the kneeling figure of a man in blue, and an inscription, *Nomen domini benedicatur*; St. Edmund holding a sceptre and arrow; an abbot, probably Richard Hengham, ob. 1479, and the remains of an inscription, *Orate p' a' Abbatibus de Buri*. (4) Elizabeth Howard, wife of John, 12th Earl of Oxford; Sir Robert Clifford; St. Ægidius; Giles Dent, Vicar of Melford; Richard Nocton. (5) Thomas Peyton; Catherine Mylde; Sir William Howard.

North-east window contains small figures and shields, one of which bears D'Ewes impaling Clopton.

West window of south aisle. In tracery are saints and angels, together with shields. In lower lights are: (1) A saint; Anna, wife of Sir John Broughton, wearing heraldic cloak; a small figure with arms of Clopton; John Haugh. (2) An angel; Margaret, wife of Thomas Peyton, on her cloak are arms of Bernard quart. Lilling; the arms of East Anglia; *I. H. S.*, etc.; Lady Howard. (3) St. Michael; Thos. Rokewood, with his shield above; Anne Montgomery, with an inscription, *Orate pro bono statu Annæ Montgomere*. (4) An angel; a lady wearing heraldic cloak, and inscription, *Pray for Dna Agnes Fray*; emblem of the Trinity, a Resurrection, etc.; Lady Elizabeth Waldegrave, in heraldic cloak. (5) Angel; man in heraldic tabard; shields and small figures; Dame Margaret Leynham in heraldic cloak; the head of Lady Margaret Peyton.

West window of north aisle. In tracery lights are figures of saints and shields. In lower lights are: (1) Angel; John Gedney; shields; wife of Thomas Sulyard in heraldic cloak; a small figure and fragments; (2) Shields; Dame Elinore Tyrell in heraldic cloak, and inscription bearing *Margaret*; shields and a small figure of Christ; Elizabeth, Lady Denham, in heraldic cloak, and inscription, *Orate pro Dna Denham*; (3) Archangel Gabriel; Sir Thomas Clopton in heraldic tabard; Royal Arms and a head; two ladies kneeling *vis-à-vis* with inscription—

*Elizabeta*

*Nat : Talbot*

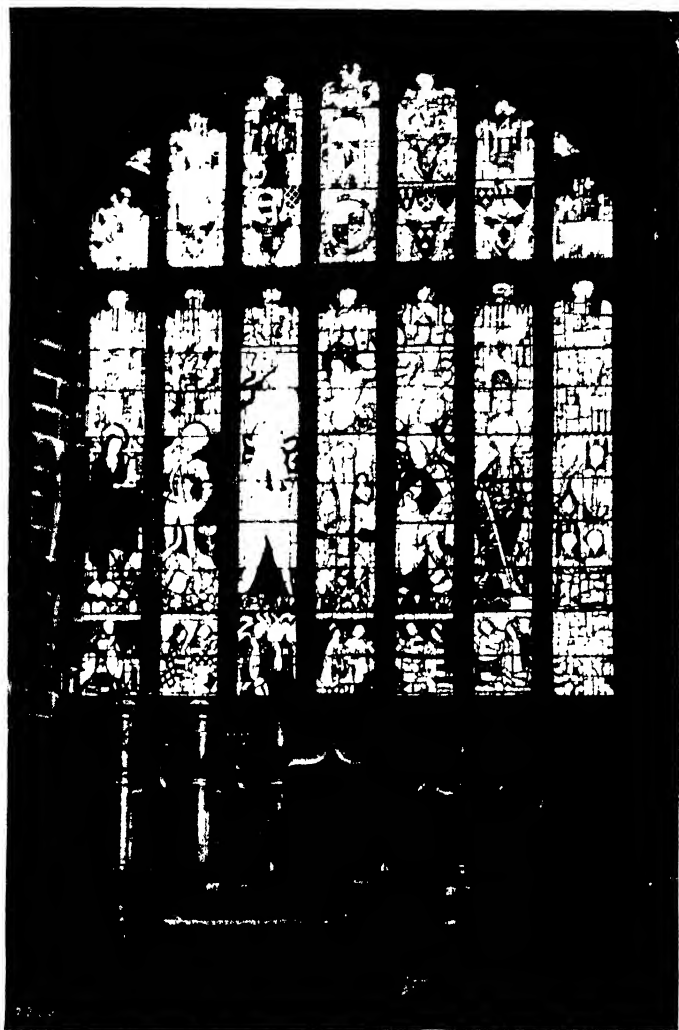
*Ducissa Norfolciæ*

*Elizabeta*

*Nat : Tilney*

*Ux : Thomæ Howardæ*

(4) An angel; shields including Clopton imp. Barnardiston; Elizabeth Clifford in heraldic cloak; shields; Anne, Lady Reins-



EAST WINDOW, ST. MARTIN'S CHURCH, BOWNESS, WESTMORLAND



forth, and inscription, *Orate pro bono statu Laurentii Reinsforth et Dominae Hungerford filia Comitiss Northumberland*; a lady wearing a cloak blazoned with arms of Clopton. (5) St. Catherine; Ralf Josselyn; shields; Lady Elizabeth Clopton, and inscription, *Uxor Walteri Clopton, filia Joh̄s Picot miles*; a small figure and fragments<sup>1</sup> (Pl. XXVII.).

*Lounde*.—In tops of nave windows are shields.

*Newton*.—The east and several other windows contain XIV century shields.

*Pettistree*.—There are remains of XV century glass in windows on south side, including the shield of Ufford, also a pelican in her piety.

*Rattlesden*.—There is a little ancient glass here.

*Shimplingthorne*.—This church contains some ancient painted glass.

*Sotterley*.—There is XV century glass in east window, including two Apostles, Sir William Playters and his seven sons, which dates from 1479. Upon the surcoat of Sir William are the Playters arms, imp. quart. 1 and 4, Denys, 2 and 3, Bryesworth. In a north window are two angels and fragments of heraldic glass, whilst in a small window on south of chancel is a head of Christ with a cruciferous nimbus.

*Spexhall*.—In a window there is fine heraldic glass.

*Stanstead*.—In a window on north side is ancient glass, including the arms of Bernay and Walsham.

*Stonham-Aspall*.—Several clerestory windows contain shields, including Aspall, Grey, Pakenham, Cornard, and Mollington; there are also nondescript birds and beasts. In a window in north aisle is a Jesse tree upon a ruby background.

*Stratford-St. Mary*.—In west window of north aisle is XV century glass, including two shields, merchants' marks, and figures.

*Thorndon*.—There are in east window fragments of ancient glass.

*Ufford*.—The border of one chancel window consists of ancient glass, whilst in tracery of another is a small Annunciation.

*Walsham-le-Willows*.—East window contains ancient glass.

*Yaxley*.—East window contains ancient glass, together with modern work, arranged as follows: In tracery are fragments of various saints, in northern lower light is St. John, in central light

<sup>1</sup> A good account of this glass is given in Sir W. Parker's "History of Long Melford".

fragments relating to the Passion, whilst in southern light is a female saint holding a lute. The lower portions of each light contain heraldic items arranged in squares.

Ancient glass also occurs at *Ampton, Cowlinge, Denham, Mellis, Milden, Rattlesden, Rushbrooke, Somerton, South Cove, Stansfield, Stratford-St. Andrew, and Thurlow.*

## SURREY

*Bramley.*—In chancel window are shields.

*Buckland.*—Amongst remains of ancient glass is St. Paul under canopies.

*Burslow.*—Fragments in east window, including a shield.

*Chaldon.*—Fragments of XIII century glass are preserved here.

*Charlwood.*—In window in north and south aisles are remains of early glass.

*Chelsham.*—In windows on both sides of the nave are remains of old glass.

*Chessington.*—Quarries having crown in hawthorn bush and initials of Henry VII and Elizabeth of York.

*Chipstead.*—In east window is XV century glass, whilst in south windows of south transept are XIII century figures of St. Paul and St. Peter.

*Compton.*—In south window of chancel is a XIII century group of the Holy Mother and Child.

*Cranleigh.*—In tracery of east window are figures of our Lord and two angels, *circa* 1335.

*Crowhurst.*—In east window are fragments of ancient glass, including a shield bearing of Gaynesford and Poyle quarterly imp. Covert. In north window of chancel are shields of Gaynesford imp. Poliver, Gaynesford imp. Poyle, Warham and Gaynesford imp. Covert.

*Effingham.*—XV century glass in east and other windows.

*Great Bookham.*—Fragments in two windows.

*Guildford.*—In St. Nicholas Church are quarries on which *Lady* appears inscribed on scrolls, whilst on others *I. H. C.* occurs.

*Horley.*—Ancient glass in traceries of windows of aisles.

*Lambeth.*—In Palace Library are remains of mediæval glass, including Archbishop Chichele and some shields.

*Leatherhead.*—Ancient glass is in a window on north side of chancel.

*Leigh.*—In vestry are red roses, etc.

*Limpsfield*.—Remains of ancient glass in a window on north side of chancel.

*Lingfield*.—East window contains mediæval glass, including a seated figure holding a musical instrument; in a window on south side are shields of France and England, Cobham and Cossington. There are also fragments in windows in north aisle.

*Merstham*.—In east window are the Holy Mother and Child, St. Peter, and another saint.

*Mickleham*.—In east window of Norbury chapel are remains of canopy work, other fragments occur in chancel.

*Newdigate*.—In north-east window of north aisle is the shield of Newdigate.

*Nutfield*.—Mediæval glass in chancel and north aisle.

*Oakwood*.—There is grisaille decorated with vine leaves and grapes, *circa* 1260, in south lancet of chancel, an adjacent window contains fragments of XV century glass removed from east window.

*Ockham*.—There are six XV century angels holding musical instruments in the south-east window of nave, whilst in a window on south side of chancel occur Stafford knots.

*Ockley*.—In east window on south side is Decorated glass, including canopies and quarry work.

*Oxted*.—In tracery of east window are XIV century emblems of Evangelists holding inscribed scrolls.

*Pyrford*.—Here is a XV century Father of Pity.

*Send*.—West window of north side of nave has old glass.

*Shalford*.—Shields of Winchester and Canterbury.

*Sherborne*.—In a window in the chancel are four shields, England, Warrenne, Boteler, and Clare, whilst elsewhere are to be seen red heraldic roses and the hemp-bray of Sir Reginald Bray.

*Stoke-D'Abernon*.—In this church are an angel, St. Anne teaching the Blessed Virgin to read, hemp-brays and the shields of D'Abernon, Croyser imp. D'Abernon, Norbury imp. Croyser, Bray imp. Haleighwell, Haleighwell imp. Norbury, Lyfield imp. Bray, Vincent imp. Lyfield, Vincent, and Vincent imp. Paulet.

*Thorpe-St. Mary, Chertsey*, has in one window, inserted upon a quarry background, five circular panels representing the Crucifixion, the miraculous draught of fishes, the Good Shepherd, and two other subjects too perished to be deciphered.

*Walton-on-the-Hill*.—Remains of XV century glass in windows in chancel, including St. Augustine.



*Warlingham*.—In east window are fragments of XIV century glass, in north of nave is XV century canopy work.

*West Horsley*.—In east window are two XIII century medallions, one represents St. Mary Magdalene anointing the feet of Christ, the other the Deliverance of St. Catherine from martyrdom, the heads of the two executioners, struck down by the angel, are painted on ruby glass. In window on north side of chancel is a kneeling figure in armour, *circa* 1380, of Sir James Berners, figures of apes appearing in the border.

*Wimbledon* has a small XIV century St. George.

*Witley*.—There are XV century shields of France and England quarterly, France imp. France and England.

*Woking*.—In a window in the south aisle is some late XIV century glass.

*Worplesdon*.—In east window are red heraldic roses, and in windows of north aisle are two XIV century female figures under canopies, a kneeling priest of XV century, and two shields.

There is also ancient glass at *Coulsdon*, *Dunsford*, *East Horsley*, and *Horne*.

## SUSSEX

*Alfriston*.—In north transept window a figure of St. Alphege.

*Ardingley*.—In chancel is a little ancient glass.

*Arundel*.—There are portions of ancient glass in east window.

*Battle*.—The parish church contains some good glass, *circa* 1500, including figures of bishops and archbishops.

*Brede*.—There is a little ancient glass in east window.

*Buxted*.—A few quarries decorated with floral work.

*Crowhurst*.—Within the tower window is a considerable amount of ancient glass.

*Eastbourne*.—The church of St. Mary contains a little ancient glass, including some Flemish work in east window of aisle.

*Eastergate*.—Here are remains of Perpendicular glass.

*Etchingham*.—There is good Perpendicular glass in several windows.

*Firle*.—In tracery of east window of south aisle there is XIV century glass.

*Fletching*.—Three transept windows are glazed with fragments found during the restoration.

*Hooe*.—Here is a little Perpendicular glass, notably portraits of Edward III and his wife Philippa.

*Hurstmonceaux*.—In vestry window is ancient glass removed from the castle chapel.

*Isfield*.—There are remains of old glass in south window of nave.

*Linch*.—There is, in a small two-light window, a little old glass, including the Deposition and the Ascension.

*Newick*.—Within cinquefoil traceries of two Decorated chancel windows towards the west, are representations of the Agnus Dei bearing the cross and a pennon upon a blue ground. They differ slightly as regards the enclosing foliage, which is upon a cross-hatched background, they date *circa* 1315.

*North Stoke*.—Here are two panels of XIII century glass depicting the Coronation of the Virgin, also some remains of canopy work.

*Poynings*.—In north transept are remains of XV century glass.

*Rodmell*.—In vestry window is the Trinity, Christ crucified held in front of the Father.

*Rype*.—In east window there are remains of ancient glass.

*Shermanbury*.—In west window there is a little ancient glass.

*Singleton*.—There is, in small window over chancel arch, a little ancient glass.

*Slaugham*.—Here there is a little early glass.

*Ticehurst*.—Within two-light window, occur in left light, Christ blessing the children, the arms of the Etchinghams within debris, and Hell, evidently part of a "Doom". In this are to be seen a seething cauldron, depending from a hook over a fire, which contains six human forms; to the right, though not originally so placed, is an angel flying down towards the left, with a drawn sword in his hand, and upon the left-hand side of the cauldron are ten naked figures, one tonsured, standing upon the brink of a yawning gulf, from which flames ascend. Beneath this scene is a cart, filled with the damned to the number of ten, one wears a conical tiara, another is crowned, drawn along by an ape-like fiend, whilst another fiend of evil aspect assists by pushing behind, to left of this is a group of four figures, rising from the grave, one of whom is tonsured, and at whom a third devil leers. In right-hand light are the Holy Mother and Child set within a mass of canopy work, also a fine St. Christopher. In addition to above two other windows are filled with ancient glass more or less fragmentary.

*Tortington.*—In east window are four roundels of XIV century showing emblems of the Evangelists.

*West Grinstead.*—Remains of mediæval glass in west window.

*Westham.*—There are, in the upper part of east window, thirteen figures representing the twelve Apostles and St. Paul, these, which are well preserved, are *circa* 1420.

*West Stoke.*—In a window on north of chancel are some quarries decorated with the sacred monogram.

*Wiston.*—In east window are numerous fragments, including *R. S.*

*Withyham.*—In windows here are remains of mediæval glass.

*Woolbeding.*—In north window of chancel is the Agony, there is also some glass in south window of nave.

There is also ancient glass at *Newtimber, Poling, and Woodchurch.*

#### WARWICKSHIRE

*Arrow.*—Some ancient glass has been inserted in chancel windows of modern church.

*Baddesley-Clinton.*—In east window are XV century shields.

*Bilton.*—Here is XV century roundel of November.

*Caldecot.*—Here are five panels of XV century glass, which depict female saints.

*Coughton.*—In west window of south aisle is Perpendicular glass, the canopy work of particular excellence, and in windows of nave.

*Coventry, Holy Trinity Church.*—Fragments of ancient glass in east window of north-west chapel.

*Coventry, St. Mary's Hall.*—At north end of the Hall is a fine dwarfed Perpendicular window of nine lower lights with tracery above, containing regal figures with shields above, the work of John Thornton: the glass, however, is considerably restored. The figures, which are in armour and crowned, are represented standing beneath canopies, upon backgrounds of vertical stripes of red and blue, divided by narrow lines of yellow, upon which stripes are *Ms*, St. Mary being the patron saint of the Guild, they are as follows: (1) Rex Will Conquestor, (2) Rex Rich Conquestor, (3) Rex egregius Henricus quintus, (4) Rex magnanimus Henricus quartus, (5) Constantinus Anglicus, Imperator Christianissimus, (6) Rex Arthurus conquestor inclitus, (7) Rex illustris Henricus Tertius, (8) Rex Henricus Sextus, (9) A figure unnamed. In tracery above are nineteen shields, viz. Edward I, Henry VI, Edward III, Emperor Constantine, City of Coventry, old coat of the Earls of

Hereford, Earl of Cornwall, Duke of Normandy, Kingdom of East Anglia, Earl of Lancaster, Lord of Man, City of London, King Alfred quartered, King Alfred, Duke of Aquitaine, Earl of Chester, Earl Leofric. In oriel window set in a mass of XV century fragments is a roundel depicting the thrashing of corn, the occupation of September.

*Coventry, St. Michael's.*—There are two windows, one on each side of apse, which contain old glass, collected from clerestory. These contain seraphim standing on wheels, each holds an inscribed scroll over his head. In north window is the Betrayal, whilst in south window is kneeling a man wearing a red gown and holding a scroll inscribed *Deo gracias*, and above his head occurs *Groe de London*. All clerestory lights but one on north side and six on south contain very fragmentary old glass, including numerous angels in the traceries, whilst on north side are the arms of Trenton and Stafford.

*Ettington.*—The south transept of Ettington church, now the chapel of Ettington Park, contains a portion of the Jesse window, removed from east window of Winchester College about 1823.

*Hampton-in-Arden.*—Here is a fragment of ancient armorial glass.

*Haseley.*—There is in tracery of west window of tower XV century glass, including an Annunciation, a priest with scrolls inscribed, *Orate ex Iohis Aynolph, Rectoris* and *Sca Maria ora p. nobis*, a prior of St. Sepulchre's, Warwick, St. Catherine with wheel and St. Winifride with processional cross. This glass was originally in the east window.

*Lighthorne.*—There is ancient glass in window on south side.

*Mancetter.*—East window of five lights is filled with fragments of glass principally of the Decorated period, of which the quatrefoils containing saints apparently came from tracery of east window of north chapel, whilst tradition asserts that the remains of a Decorated Jesse tree came from Merevale Abbey. Across the lower quarter of the window is a mass of fragments above which are five XIV century canopy-tops of good design, whilst in the two outer lights are two other canopies surmounted at the extreme top by two kneeling angels.

In left central light are four figures within quatrefoils arranged one beneath the other, thus: a censuring angel, St. John the Divine, St. Christopher, and another mutilated saint. In the right central light are four other quatrefoils representing a censuring angel, St. Paul, St. Bartholomew, and St. James Major.

The central light contains some extremely fine Decorated glass, and includes St. Margaret beneath a canopy wearing a red robe and yellow mantle, thrusting a cross staff into a dragon. Beneath this are three crowned standing kings of fine quality all facing to the left within loops of the vine bearing leaves and grapes, which loops cross in front of each figure with the exception of that of David. The figures occur in the following order: David, who plays the harp, robed in red, wearing a yellow mantle all upon a blue background, beneath him is the figure of Jechonias upon a ruby background, wearing a pale blue robe and a yellow mantle, holding in his left hand a scroll inscribed *Ieconias*, whilst below occurs the figure of a king holding in his left hand a sword and in his right a scroll inscribed *A*, which probably represents *Asa*, he is robed in blue and has a yellow mantle, the background being of ruby. Up the right-hand side of these three figures is a portion of a leafy border.

*Marton*.—Here are remains of quarry-work with borders of good coloured glass of the Decorated period.

*Merevale*.—In east window are the remains of a very fine example of a Jesse tree of XIV century. The tracery lights however contain glass of the next century. In upper parts of windows in south chancel aisle is XV century glass.

*Newnham-Paddox*.—Here are remains of XV century glass, including part of a Jesse tree.

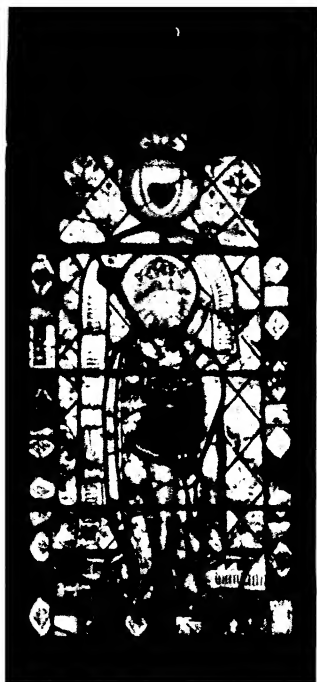
*Radway*.—Here is ancient glass from former church.

*Solihull*.—In east window of chantry there are remains of grisaille, whilst north transept contains XV century glass.

*Stratford-on-Avon*.—In window in Clopton chapel are fragments of an inscription which originally read, *Thomas Balshall, Doctor of Divinity, re-edified this quier and dyed Anno 1491*.

*Warwick, Beauchamp Chapel*.—The glass was provided for by the will of Richard, Earl of Warwick, whose executors built the chapel and found the glass for the windows in 1447, the glazier who carried out the work being John Prudde of Westminster, the contract for which we have already alluded to. The lateral windows contain remains of their ancient glazing, the design of which may be seen in three windows upon the north and the eastern window on the south.

Chancel, north side. I. Eastern window contains in its tracery angels playing upon musical instruments, whilst in the cinquefoil



FIFTEENTH CENTURY GLASS IN BROWNE'S BEDE-HOUSE, STAMFORD



heads of the main lights are inscribed scrolls, from the remains of which scrolls it appears that the figures originally there represented patriarchs and prophets, depicted upon backgrounds coloured alternately blue and red.

II. Central window. In the tracery lights are angels bearing, upon a scroll arranged chevron-wise across the window, the words and music of the antiphon *Gaudeamus*, the Introit of Sarum Gradual, used on Feast of Assumption of the Blessed Virgin. Inscribed scrolls occur in the heads of the lower lights.

III. Western window. Similar to II. South side. I. Eastern as on the north side, II. Central window as on north side, III. As II.

East window. In the lower tracery lights are cherubim on wheels, bearing scrolls inscribed with the music and words of the *Ave Regina* from the Sarum Antiphonale, whilst above in the lesser lights occur scrolls inscribed *Louez Spencer—Tant que Vivray*. The main lights contain the following: St. Thomas of Canterbury, St. Alban, St. Elizabeth, Isaiah, the Blessed Virgin, St. Winifred, St. John of Bridlington. The other parts of the window are fragmentary, there is, however, a good figure of the Blessed Virgin at the foot of fifth light, also portions of Richard Beauchamp and a female head, probably that of his wife.

*Whichford*.—There is good glass in traceries of nine windows.

*Wixford*.—Here are fragments in east window of chapel of St. John, circa 1400.

*Wolverton*.—There is in this church a little XIV century quarry glass. In north window of nave are St. Anthony, a woman, an angel, St. Peter, a bell and a boar's head with bell. In east window is part of a "Doom," the archangel with trumpet and figures rising from the tomb, and shields of England, and sees of Worcester and Canterbury. In north window of chancel is a Neville shield.

*Wooton-Warwen*.—In east window are adoring angels, also rebus of Woodlark, whilst in a north window are fragments.

*Wroxall*.—There are remains of old glass in east window and in those upon north side.

There is also ancient glass at *Arley*, *Castle Bromwich*, *Cherington*, *Fillengley*, *Hatton*, *Henley-in-Arden*, *Lapworth*, *Spernall*, *Studley*, *Ullenhall*, *Wasperton*, *Whitchurch*, and *Witherley*.



## WESTMORELAND

*Swindale*.—Here is a XV century Blessed Virgin.

*Windermere*.—The east window of St. Martin's church contains fine glass restored in 1871, most of which was originally in the east window of Cartmel Priory, it consists of seven main lights, six of which contain glass, *circa* 1480, and eleven tracery lights.

The central light contains the Crucifixion, three angels catch the sacred blood in golden chalices. This subject extends into the adjacent lights, that to the left depicts the Holy Mother in white and red, and that to the right St. John in red and white. The light next to the Holy Mother displays St. George, with a cross in red on his breastplate, piercing the dragon with a spear, whilst beyond, dressed in blue and red, is St. Barbara, her upper portion is restored. The panel outside that of St. John portrays St. Catherine, gowned in blue and brown, bearing the wheel and sword.

All these figures are surmounted by fine canopies decorated with angels playing instruments of music, whilst beneath each is a small group of figures, which from left to right are :—

(1) Beneath *John Plo . . . P'or of Kyrkmele*, is the figure of an Augustinian Canon, habited in white with a blue (black) cloak and rosary. (2, 4, 5, and 6) are identical, but modified in colour and direction. (2) A knight and his lady kneeling. The arms upon the lady's gown and the husband's tabard are *Thornborough and Broughton*. Above *Willm Thornborrow and his wyff*. (3) Ecclesiastic kneeling habited as the figure in (1) but the direction reversed, behind him is a group of six similarly gowned canons, from their mouths issue scrolls which originally bore the names of the persons represented. The names which can still be deciphered are : *Willym Baraye, George Fishwick, Thomas Hogson, Willm Purfutt*, and *Roger Thwaites*, the name of the other figure appears to have been *W. Hartley sub-prior*. (4) A knight and his lady kneeling. Arms of Pennington occur on the tabard and mantle, whilst on the lady's kirtle are arms of *Eure*. (5) A knight and his lady kneeling. Arms on the man's tabard and lady's mantle are *Bardsey*, the arms on the lady's kirtle are missing. This group is supposed to portray a *Bardsey of Bardsey* married to a *Leybourne of Cunswick*. (6) A knight and his lady kneeling, the arms are now obliterated, but in 1844 they were *Sweetenham*, the lady's being *arg.*, on a chevron *az.* eight plates each charged with a cross *sa.*

The seventh light, which now is filled with saints and arch-

bishops, probably originally contained St. Jerome, as companion to St. Catherine. The glass now in this light has been cut to fit this position or came from the tracery of another window, they represent two archbishops in vestments, mitred and nimbed, each bearing in their left hands a metropolitan cross and wearing a pall, one red, the other blue. Above these are fragments of glass containing St. Lawrence, bearing the gridiron and St. Stephen, stones, these are clothed in white dalmatics, and have respectively a red and blue amice. The date of this appears to be *circa* 1449.

In tracery lights occur the following: (1) Modern. (2) In the upper part are fragments of the entry into Jerusalem, *circa* 1420-40, and the shields of Gurney of Keswick, Everard, Harrington, the same impaling Freton, *circa* 1360. (3) In the upper part, the Holy Mother and Child, *circa* 1300, and the shields of Harrington, Bardesley imp. Leybourne, Fleming of Rydale and Fleming of Wath, quart. de-la-Mere, *circa* 1360. (4) In the upper part is part of the Resurrection under a canopy of 1420, and the shield of Edward, Prince of Wales, within a garter, *circa* 1475. (5) Shields of Middleton of Leighton Hall, Bale quart. Gurney, Roos quart. Harrington, *circa* 1360, Gu., 3 hand mirrors arg., unidentified, Harrington, Cartmel Priory, *circa* 1300, and Redmayne, *circa* 1360. (6) Upper part, fragments of canopy work, *circa* 1360, and shields of Redmayne, Framlingham, Cartmel Priory, *circa* 1300, and Freton, *circa* 1360. (7) Fragments, including part of St. Peter, the lower part of Christ from a Crucifixion, and two figures holding musical instruments. With the exception of those items noted, the date of the glass is of about 1440<sup>1</sup> (Pl. XXV.).

#### WILTSHIRE

*All-Cannings*.—There are fragments of XV century glass in windows of south transept, including a censing angel, and the Archangel Gabriel bearing a scroll inscribed, *Ave gratia plena Dominus tecum*, there is also glass bearing the letters *I.B.*

*Amesbury*.—There is XIII century glass here.

*Ashton-Keynes*.—Here is a small representation of the Trinity, and a kneeling figure of the founder of the church, who holds a church in his hands, beneath whom are the remains of an inscription, *Jesu Merci*.

<sup>1</sup> A very good description of this glass is given in "History of the Parish Church, Windermere," by the Revd. E. J. Nurse, M.A.

*Bishopston*.—In a window in south aisle are heraldic badges, including a bird.

*Bremhill*.—There are fragments in upper part of a window in north aisle, including a shield, erm., a chevron gu., in chief three- maiden-heads.

*Bromham*.—Here are remains of XIV century glass, including a lion-mask.

*Broughton-Gifford*.—In tracery of a window in the central light is the Blessed Virgin seated, who wears an ermine-lined mantle, fastened across the neck with a clasp, flanked by two angels. There are also a number of crowns and the head of a large crozier.

*Christian-Malford*.—In east window are remains of ancient glass.

*Clyffe-Pypard*.—In tops of six aisle windows is ancient glass.

*Coombe-Bissett*.—In a window on north side of north transept in tracery is XV century glass.

*Crudwell*.—In a window on north side is ancient glass, including in the centre the risen Lord, around whom are panels depicting the following: Baptism, Penance, Ordination, Matrimony, and Extreme Unction; also two shields, one of Hungerford of Down-Ampney, differenced with a mollet.

*Edington*.—A window in Lady Chapel contains a Crucifixion, also St. Mary and St. Catherine.

*Great Durnford*.—A window on north side of nave contains a Crucifixion and St. Nicholas.

*Great Somerford*.—This church contains remains of XV century glass.

*Imber*.—There is mediæval glass in windows in tower and south aisle, the east window of which contains a fine nimbed head of Christ.

*Inglesham*.—In south chancel window is XIII century glass.

*Lacock*.—There is ancient glass in east window of Lady Chapel.

*Leigh*.—There is old glass in tracery of south window of nave, also in one window on north side.

*Lydiard-Millicent*.—Here are unimportant fragments of XIV century glass.

*Lydiard-Tregoze*.—Many windows in nave and chancel contain XV century glass, representing busts of angels holding inscribed scrolls; there are also fragments of canopies and saints in traceries.

Nave, north side. I. In cinquefoil heads of lower lights occur angels holding scrolls, inscribed, (a) *Laudamus Te*, (b) *Adoramus*

*Te, (c) Benedicimus Te.* II similar, but the scrolls are inscribed, (a) *glia in excelsis deo*, (b) *et i ira, pax hominibi bone voluta.* III. An angel and three archangels.

South side. II from east contains in tracery, in first four lights saints, in the remaining two are fragments of canopies. West window contains four figures, a head, and canopy work. North chancel window contains in first light, head and shoulders of female saint, who wears a crown, and in its other are remains of a canopy. Eastern window on south of chancel in tracery seated angel playing musical instrument, whilst in two south windows are yellow leaves.

*Malmesbury Abbey.*—A window in north aisle is partly glazed with XV century quarries.

*Mere.*—In tracery of window in Bettesthorn chapel occur St. Nicholas, St. Martin, St. Christopher, and St. Thomas of Canterbury.

*Mildenhall.*—Four windows contain fragments of XV century glass, viz. the east window, two windows on north, and one on south side of chancel, they contain two figures, one St. Augustine.

*Minety.*—Here are fragments of old glass, including quarries bearing the columbine, several good heads, among others that of the Holy Mother and of a saint with roses in her hair; there is also a portion of an inscription, *Militis et Dame*, together with the Hungerford badge, a wheat-sheaf between two sickles.

*Oaksey.*—East window contains glass from other windows. In the central light is a kneeling female, the donor, who bears a scroll inscribed, *See Nicholas ora pro nobis.* In the left light is a child in a tub, bishops, and the head of a female saint, whilst in the right light is a male figure robed in red, also fragments of an inscription. In tracery are emblems, among others the chalice and wafer, also roses. Several windows in nave in traceries contain XIV century figures, whilst in a window in the chapel are St. Anne teaching the Blessed Virgin to read, St. Catherine holding a wheel, the head of a female, and a pelican in her piety.

*Ogbourne-St. Andrew.*—In eastern window on south side are a chalice and Passion emblems.

*Old Sarum.*—During the recent excavations, fragments of ancient glass have been discovered, including part of an inscription, *Ave* in Lombardic capitals of XII century.

*Purton.*—Nave, north side, west to east, in traceries are, I. Figure of a bearded saint and saintly head with blue amice. II. St.

Lawrence holding a yellow gridiron; St. Stephen carrying three stones, and an angel playing a lute. North window of north transept. In tracery are fragments of canopies, inscriptions, etc., including a shield, az., 2 keys in saltire or.

*Rodbourne-Cheney*.—In tracery of two south windows are fragments of XIV century glass.

*Rushall*.—In a window on north side of nave is the Holy Mother, crowned and seated, with Christ on her knees, above her head are golden rays, whilst in addition there are numerous angels, some on ruby and some on blue backgrounds. There is also a Crucifixion with the Holy Mother, wearing a blue robe, and St. John habited in red.

*Salisbury Cathedral*.—In the central light of west window, removed from a window in great north transept, exist the fragmentary remains of a fine mid XIII century Jesse window, of which only scattered parts of two panels remain, on ruby backgrounds. The figures within the vesicæ, appear to be our Lord and His Mother; the scroll-work, which bears occasional grapes, is very similar to that at Westwell, Kent, though more widely spread. The seated Christ gives the blessing with His uplifted hand, whilst in the other hand He bears a book, behind His head is a nimbus upon which the cross duly appears. The Holy Mother is also pictured as enthroned, whilst in the branched scroll-work appeared attendant figures of prophets and angels. The colouring throughout is particularly deep in tone, the painting being carried out in firm, dark lines, and the drapery split up into small folds. These fragments are situated in the lower half of the central light, and would originally be surrounded with the same border as that which now exists in the lower part of the light (Pl. VIII.).

In addition to the remains of the Jesse above described, there are in the lower part of the central light two circular medallions, A.D. 1240, representing: (1) Angel appearing in temple to Zacharias; (2) Adoration of the Magi. In middle are two large quatrefoils each containing an ecclesiastic under an arch, whilst there are in addition six small circular medallions of demi-angels. Near top is a circular medallion representing, upon a light blue background, a bishop and king standing in front of a double archway, this is *circa* 1255 (Fig. 12). Beneath this are two bishops holding croziers which evidently formed part of the glazing of a rose window of XIII century. At extreme top occur arms of Henry VII. In upper

part of lower lights of west windows of two aisles of nave are four circular medallions containing demi-angels, there being two such in each. At foot of western triplet are shields which, like all the glass mentioned above with the exception of the Jesse subjects, were removed from windows of Chapter House. These are: (1) England, (2) France ancient, (3) Provence, (4) Earl of Cornwall, (5) Clare, (6) Bigod. In two west clerestory lights of great north transept is fine plain white glass leaded up in geometrical designs, which is *circa* 1240 (Pl. XIV.).

In three lower windows of south-east transept are numerous panels of XIII century grisaille collected from various parts of the Cathedral and inserted here about a hundred years ago. The triforium openings of six lancets as well as clerestory of four lights contain glass of same period. This was stored in glazier's shop over the Lady Chapel and arranged some twenty years ago. The fragments which were in eastern clerestory of north transept are now in two lancets on western side of great south transept, whilst the two uppermost lights of the great south transept are filled with XIII century grisaille (Pl. XV.).

The windows at east end of choir aisles also contain XIII century grisaille, the central light in south is hidden by Somerset monument, the top medallion, the Baptism, came from another part of Cathedral, probably great north transept. The north central light contains some interesting XV century glass, top medallion containing the Agnus Dei. There are four panels of unpainted geometrical grisaille in lower part of south window of lesser south transept, whilst XIII century grisaille is to be seen in the west windows of north and south aisles of nave and a little in western triplet. In quatrefoil openings above west windows of north and south aisles of nave are shields, two also occurring at base of main lights.

The Lady Chapel. North window contains shields bearing, *I.H.S.*, a chalice and wafer, also another with *M.* Some of the windows have good borders containing lis, lion masks, crowns, and pomegranates. I must here thank Mr. Freemantle for much help in regard to this glass.

*Salisbury, St. Thomas of Canterbury.*—In a window in the guild chapel are scanty remains of glass originally inserted by William Swayne, 1449, including canopies and shields, bearing the merchant's marks of John Webb and William Swayne. In north window of the Godmanstone aisle are the remnants of a XIV century

Jesse window, consisting of scroll-work, having a white stem, coloured leaves, and grapes, which are inserted in principal tracery lights and outer lower lights, whilst in east window of same aisle are canopy-tops. The east window of vestry contains XV century glass which depicts St. Thomas of Canterbury, bearing his cross-staff, St. Christopher carrying the Child, whilst the third light contains the upper portion of a figure of the Almighty, whose right hand is raised giving the benediction, this being the figure removed in 1583 and reinserted in later times.

*Salisbury, The Hall of John Halle.*—In east wall are three windows, glazed with quarries, painted with the *Planta Genesta*, and in alternate diagonal rows are labels inscribed *Drede*.<sup>1</sup> The northern window, which is of four lights, contains shields in its upper part: (1) John Halle, (2 and 3) France and England quarterly, (4) John Halle. In its lower part it contains the following arms: (1) Hungerford of Down-Ampney, (2) Neville quart. Montacute and Monthermer, (3) Earls of Salisbury quart. Beauchamp, Montacute, Monthermer, Neville, Clare, Despenser, and Newburgh, (4) Hungerford imp. Halle. The central window. In the upper parts are the shields of, (1) Monthermer, (2) Halle imp. Halle. In the lower part are (1) Halle imp. his merchant's mark, (2) The ancient arms of the city of Salisbury, imp. quart. 1 and 4 Montacute, 2 and 3 Monthermer. Southern window, which has four upper and two lower lights, contains no armorial blazons.

In west wall there is but one window, which window contains glass commemorating the reconciliation of John Halle with Edward IV; it portrays the former, holding the banner of England, charged with a label of three points argent in his right hand, whilst in his left he holds a dagger. In another light occurs "the bear and ragged staff," the badge of Warwick, the king-maker.

*Salisbury, Trinity Hospital.*—In north window of chapel is the Crucifixion.

*Steeple-Ashton.*—South chapel. East window contains king and queen, crowned and seated, the former dressed in blue, holds an orb, whilst the latter, gowned in purple, has her hands crossed upon her breast. South window contains emblems of the four Evangelists.

Nave, south aisle. East window contains fragments, including part of a blue garment, a portion of a mitre, two hands and sleeves,

<sup>1</sup> It has been suggested that this word is composed of the initial letters of the words *Dominus Rex Edwardus Domina Elizabetha*.



LADY ANNE REINSFORTH, LONG MELFORD CHURCH, SUFFOLK





also a pall bearing four crosses fitchée. The second window contains in tracery sacred emblems upon shields, *I.H.S.*, the five sacred wounds and *M.*, also a mitre, a crozier, a hand giving the benediction, and portions of a richly jewelled vestment, whilst the shield of Long also occurs. East window contains shields bearing the arms of the See of Winchester and St. George, also one displaying a saltire. The second window contains similar shields to window in north aisle, but the shields bearing *I.H.S.* and *M.* are beneath crowns. The third window contains *Maria* in monogram. The window in tower contains a rose beneath a crown.

*Urchfont.*—The two most easterly windows, one on north and one on south of chancel, contain Decorated fragments, including among other figures angels.

*Westwood.*—East window contains in tracery, St. Peter, St. Andrew, St. Michael weighing souls, and St. John the Baptist. In central lower light is Christ upon a Tau cross, His feet resting upon a vase of lilies. In the side-lights are figures holding shields adorned with Passion emblems, including whips; the crown of thorns; a hand plucking a beard, the mocking; a pestle and mortar, myrrh; a spear and sponge; a lanthorne; the nails; a purse; a ladder and reed, and another which is broken, all of which are of XV century.

*Wilton.*—The modern church built 1844, contains much ancient glass, including French medallions and a portion of a fine clerestory figure of XII century.

*Winterbourne-Bassett.*—Decorated glass in tracery of window on north of chancel.

*Yatesbury.*—In a window are four roundels, with emblems of the four evangelists.

There is also ancient glass at *Hullavington, Poulshot, and Stapleford.*

#### WORCESTERSHIRE

*Abbots-Morton.*—Ancient glass in east window, also in north window of north transept.

*Badsey.*—Ancient glass in tracery of west window of the tower.

*Bedwardine-St. John.*—East window two canopies, fragments in two south chancel windows.

*Birts-Morton.*—There are fragments of old glass in windows of nave, the glass in east window was removed recently, as it contained the Blessed Virgin.

*Bredforton*.—There is ancient glass here.

*Bredon*.—In central window of chancel on north side are XIV century figures of St. Mary Magdalene and St. Mary of Egypt.

*Castlemorton*.—XV century quarries in window on south side of chancel.

*Chaceley*.—XIV century glass in east and west windows of south aisle, also in east window of chancel.

*Church-Honeybourne*.—South window of nave has XV century glass, including spear and reed with sponge.

*Cotteridge*.—Some ancient glass in the vestry window.

*Evenlode*.—In quatrefoil of a window on south side is a head of St. Edward the Confessor.

*Evesham*.—In eastern window of north aisle is our Lord in majesty giving the benediction.

*Fladbury*.—XV century shields of de Mortimer Boteler, de Montfort, Despencer.

*Grafton-Flyford*.—East window has old glass.

*Great Malvern Priory*.—South aisle. I. The westernmost window contains twelve panels of XV century glass, eleven depict the creation of the world and the temptation and fall of man. (1) God, above whom is the sun, measuring the earth with compasses, (2) The creation of trees, moon, and stars, (3) The creation of fish and fowl, (4) The creation of beasts, (5) The creation of man, (6) Eve, rising from Adam's side, (7) God warns them not to eat the fruit of the "forbidden tree," (8) The fall, the serpent, with a female's head, twined about the tree, (9) Our first parents before their Creator, (10) The expulsion from Eden, (11) Adam digs and Eve spins, (12) Fragments, including an angel holding a shield bearing the spear and sponge. This space probably originally depicted the death of Abel.

II. Central window : (1) God warns Noah of the flood, (2) Noah collects the animals, (3) And with his family enters the ark, (4) The ark at sea, (5) Noah sacrifices a goat on Ararat, (6) Noah plants the vine, (7) His subsequent slumber, (8) The tower of Babel, (9) God appears to Abram, (10) Abraham and Sarah, (11) The circumcision of Isaac, (12) An angel commands Abraham to sacrifice Isaac.

III. Easternmost window : (1) Isaac is taken by his father, (2) The sacrifice is stayed, (3) The marriage of Isaac and Rebecca, (4) Isaac blesses Jacob, (5) Joseph is let down into the pit, (6)

Joseph and his brethren, (7) The finding of Moses, (8) The fall of manna, (9) The worship of the golden calf, (10) The execution of its worshippers,<sup>1</sup> (11) Fragments of inscriptions, (12) Fragments, including two angels holding shields, bearing the five sacred wounds and the vernicle, also fragments of a pestle and mortar, myrrh, the pillar and rope, and some sheaves, part of Pharaoh's Dream.

North transept. The west window contains in its upper part figures of St. Paul, St. John the Divine, and St. John the Baptist, beneath occur nine panels: (1) The Visitation, (2) The Annunciation, (3) The Nativity, (4) Healing the dumb, (5) The marriage of the Blessed Virgin, (6) Healing the sick, (7) Healing the lame, (8) The Last Supper, (9) The Presentation. Beneath are, the Trinity, two donors, a man and a woman, and that of a third donor.

North window is in a very fragmentary state and is of *circa* 1500. It contains the following subjects: Above transom at foot of 2 are Adam and Eve, in 3 are Adam, David, and Noah, the last named holding a ship. In 4 and spreading into two adjoining lights is the Coronation of the Virgin surrounded by a rayed Vesica, in 5 are three angels, Moses, and Abraham, whilst at foot of 6 are figures of the Magi. Below transom are, in lower part of 1, Christ found in the Temple, beneath which is the head of a knight facing to right. At extreme top of 2 is the head of Henry VII, in 3 are Christ disputing with the doctors, the Visitation, and at the foot, Sir Reginald Bray in armour kneeling, wearing a tabard upon which are his arms. In 4 are the Feast at Bethany, the Nativity, and at the foot, the kneeling armoured figure of Arthur, Prince of Wales, eldest son of Henry VII, wearing a tabard, upon which are his arms, whilst at the foot of 6 is a headless saint. In tracery are angels holding shields, bearing Passion emblems: (1) Three scourges, (2) The Crown of Thorns, (3) A Tau Cross, (4) The pincers, (5) The three nails, (6) The spear and hyssop in saltire, there are also several female saints, including St. Barbara. In this window is part of an armed figure wearing a tabard upon which is Devenysh quart. de la Hay and Poplesham.

Clerestory of choir, north side. Westernmost window contains beneath canopies the following: (1) In upper part are four angels

<sup>1</sup> Exodus xxxii. 20, 27, and 28, "*Cursor Mundi*," E.E.T.S. ed. Pt. II, p. 383, ll. 6619, 6620:

And all þa men þat had þe gilt  
þai had þair berdis all ouer-gilt.

marking with stones site for erection of Malvern Priory, in the centre is a key, whilst below is a kneeling nimbed figure holding a scroll, inscribed *Sanctus Werstanus Martir*. (2) In upper part are four angels, one bearing a cross, another a censer, a third an asperge, whilst the fourth touches the church bell which has now been built; beneath is a similar figure to that in 1, *Martir* omitted (Fig. 33). (3)



FIG. 33.—Dedication of Church.



FIG. 34.—St. Edward the Confessor grants a charter.

St. Edward the Confessor granting a charter to Aldhelm (Fig. 34). (4) The martyrdom of St. Werstan, who is looking out from a window of the church, above are the Malvern Hills; another chapel is pictured in the lower part of the light in the three windows of which are acolytes, here the persecutors are not armed as above with

swords, but with sticks. In lower lights are : (1 and 2) A church with monks below. (3) Bishop Wulstan giving a charter. (4) Henry I granting a charter. The central window contains beneath canopies in upper row : (1) A bishop, (2) An archbishop, (3) Bishop Wulstan, (4) The Holy Mother and Child. In lower row are : (1 and 2) A bishop, (3) An archbishop.

The easternmost window contains beneath canopies in upper row : (1) The Archangel Gabriel, bearing scroll, (2) St. Joseph with two doves, (3) St. Anne and the Blessed Virgin. In lower row are : (1) Joachim, (2) Joachim and St. Anne at the Golden Gate, (3) Birth of the Blessed Virgin ; St. Anne and a nurse holding the child, in swaddling clothes, beneath is a monk bearing a scroll inscribed, *O Felix Anna pro me ad Xp'm ex ora.*

East window. In tracery are the twelve Apostles, portions of the Annunciation, the Coronation of the Virgin, and the Holy Mother and Child. Main lights are filled with fragments, among which in upper row are the following : The Entry into Jerusalem, the Last Supper, the Betrayal, the Scourging, Christ nailed to the Cross, the Deposition, and the Charge to the Disciples, also two quatrefoils containing angels, beneath each are two donors kneeling. Just below the transom are numerous figures of donors arranged across the window, including armed figures in tabards blazoned with (1) Besford, (2) de Braci ; beneath is a medley of XV century glass amongst which are angels and a shield bearing three dice, part of the series of Passion emblems.

Clerestory of choir, south side. Easternmost window. In tracery are St. Gregory, St. Jerome, St. Ambrose, and St. Augustine. In upper lights beneath canopies are : (1) The Betrayal, between five angels holding shields, (2 and 3) Four cherubim, (4) Four angels with shields bearing, the Money Bag, the Ladder, the Scourge, and *I.H.S.* In lower lights are : (1) St. Andrew, (2) Two angels, beneath whom are a cardinal and a pope, (3) A cherub with a bishop beneath, (4) St. Peter.

Central window contains in tracery, angels, whilst in upper main lights beneath canopies are : (1) St. James Major, (2) St. Margaret, (3) A bishop, (4) St. James Major. In lower lights are : (1) An angel, (2) St. John holding the Holy Mother, (3) The Crucifixion, with four angels catching the sacred blood in chalices, (4) St. Longinus.

The westernmost window contains in tracery four angels, that

upon the west bearing the arms of the Prince of Wales. In upper lights beneath canopies are: (1) The royal arms, *circa* 1500, (2) A cherub, (3) A bishop, (4) St. Benedict, also the head of a monk. In lower lights are: (1) *Virtutes*, (2) St. Michael weighing souls, (3) St. George, (4) *Dominations*.

Windows of the north choir aisle all contain fragments of canopy-tops in main lights.

I. Westernmost window. In tracery lights are angels holding shields bearing Passion emblems, viz. (1) A cross calvary, (2) The hammer and nails, (3) The hyssop and rods in saltire, (4) The holy coat.

II. Central window. In tracery lights are similar angels holding shields charged thus: (1) Crossed swords, (2) The five sacred wounds, (3) The ladder, (4) The cock crowing, (5) The crown of thorns.

III. Easternmost window. In tracery lights are portions of angels.

West window of nave originally contained a "Doom," but is now filled with figures brought here from other windows in the nave. In upper tracery lights are St. Catherine, St. Margaret, St. Christopher, the Holy Mother and Child, St. Lawrence, and other saints, two shields borne by angels, one displaying the arms of the Confessor. In lower tracery lights are St. George spearing the dragon, an archbishop, St. Mary Zebedee with two children, viz. St. John the Divine and St. James Major, also other figures of saints, angels, and shields. There is also an armoured figure wearing the S.S. collar, which represents *Domin' Robert' de Braci*.

In main lights beneath canopies are: (1) An abbot, (2) St. Augustine, lower half, (3) St. Ledger, (4) An archangel, (5) St. Catherine, (6) St. Nicholas, (7) St. Edmund.

*Hadzor*.—Here is some XIV century glass.

*Himbleton*.—Four windows here contain ancient glass. East window contains a XIII century medallion, representing St. Mary Magdalene beneath an arch, wearing a blue robe and brown cloak; she holds in her left hand a vase, whilst her right hand is held up in adoration. The east window of Shell Chapel contains a Crucifixion, the figures of the Holy Mother and St. John are original, but the central is restored. This window was a memorial to Henry Goddy, Rector, *circa* 1400. The figure of the Holy Mother stands with clasped hands robed in blue with a brown cloak, beneath on a

scroll *Sc'a Maria*, whilst St. John holds a book, beneath on a scroll *Sc'te Johs ora pro nobis*, together with the kneeling figures of a man and a woman. At the foot of the window are the remains of an inscription, *Orate pro . . . Goddi et A . . .* and in borders occur *T.H.* The north-east window of north aisle contains St. John the Divine, bearing a chalice whence issues a snake, and St. George and the dragon. In western window of chancel upon north side are St. Anne seated, robed in brown, teaching the Blessed Virgin to read, St. Christopher with Christ, and an early St. Catherine. This window has in the border hart's heads caboshed and *T.H.*, initials of Thomas Hartlebury, sacrist of Worcester Priory, *circa* 1450, donor of this glass.

*Kyre-Wyard.*—XIV century glass in east and south windows of chancel.

*Little Comberton.*—Here is XV century head of St. Peter.

*Little Malvern Priory.*—The glass in east window inserted by Bishop Alcock, tutor to Edward IV, is of *circa* 1481. The window which has twelve lower lights above which is the usual tracery, originally contained kneeling figures of Edward IV, his wife, Elizabeth Woodville, *vis-à-vis*, in the two lower central lights, behind the king, Edward, Prince of Wales, and Richard, Duke of York, and behind the queen her four daughters, Elizabeth, Cecilia, Anne, and Catherine. The contents of the remaining light is not now known, though it may have contained the figure of their youngest daughter Maria, above were standing figures of ecclesiastics, whilst the tracery was filled with shields. The window now contains the following : Edward, Prince of Wales, in a blue tunic, the lower two-thirds of the queen and her four elder daughters, of whom Elizabeth wears a blue bodice and a long crimson robe, Cecilia is hidden from view, Anne wears a blue dress, and Catherine a red dress trimmed with ermine. Of the ecclesiastics, only the lower two-thirds of one figure remains, which may represent Bishop Alcock.

In the tracery are the arms of the Prince of Wales, and those of Edward IV. This was a magnificent window, but, though releaded by the late Mr. Albert Way, more might be done to improve it. It is interesting to compare the work in this window with the window in the north transept at Canterbury Cathedral. In upper part of a window upon north of original choir is a fine representation of the Almighy from a Coronation of the Virgin.

*Middle Littleton.*—East window contains ancient glass.



*Oddingley*.—The east window contains excellent glass of XV century gathered from other windows in the church representing St. Catherine, St. Wulstan, and St. Martin of Tours, there are also shields including those of Edward IV and Neville, whilst beneath are figures of donors and part of an inscription, *Orate pro anim' Johannes Yarnold et Johanne uxor' ejus*, commemorating members of the Yarnold and Harryes families. In north window of chancel is the Coronation of the Virgin much restored.

*Oldberrow*.—In east window is shield of Evesham Abbey.

*Ripple*.—On south side of choir is some XV century glass.

*Sedgeberrow*.—Ancient glass in chancel, founder holding church.

*South Littleton*.—XV century glass in north chancel window.

*Stoke Prior*.—In upper portion of east window is old glass.

*Stoulton*.—On south side of chancel is XIV century glass.

*Warndon*.—There is XIV century glass in east window and in two nave windows.

*Worcester Cathedral*.—There is XIV century glass in the following windows on the north of side nave from west end. (1) Arms of England and France quarterly, (2) Figures of two bishops, (3 and 4) An Annunciation, (5) Two shields bearing three leopards, (6) Figures of a king and queen.

*Wyre Piddle*.—In west window are Holy Mother and Child, also chalice and dragon.

There is also ancient glass at *Broadway, Droitwich, Eckington, Holt, Huddington, Kempsey, Little Comberton, Norton, Ribbesford, and Severn-Stoke*.

#### YORKSHIRE, EAST RIDING

*Barmston*.—In windows of aisle is mediæval glass.

*Beverley Minster*.—East window contains glass from other windows, including the Apostles, borders, and events from the life of St. Martin, of XIII century.

*Bubwith*.—Fragments of ancient glass in seven windows, in north aisle are Roos arms.

*Eastrington*.—In east window are remains of ancient glass.

*Ellerton*.—In modern church is ancient glass removed from old church, shields in traceries of nine windows in nave.

*Folkton*.—In upper part of window, on north of nave, is ancient glass, including a bishop, some heads, and shields including Grey-stoke.



EAST WINDOW, FAIRFORD CHURCH, GLOUCESTERSHIRE.



*Holme-on-the-Wolds*.—Decorated glass in east window.

*Kingston-on-Hull*.—In Holy Trinity church remains of old glass, including shields, are in vestry window.

*Leconfield*.—In window in north aisle is ancient glass, including St. Catherine, whilst in north window of chancel is a shield, Neville differenced by label of three points az.

*Lockington*.—In upper parts of five windows in chancel is ancient glass, also fragments on north of nave.

*Nunburnholme*.—Armorial glass in south window of nave, including Greystoke, whilst in window on south of chancel are those of Salveyn.

*Paghill*.—In east window are figures, on north side is St. Andrew, in central light Christ, third unidentified.

*Roos*.—In clerestory on south is ancient glass, eastern window contains an angel holding scroll, inscribed *Ave Maria*, whilst beneath are fragments *Orate pro . . . hoc . . . fieri . . . Dni*. In west window are two shields, one bearing France and England quarterly.

*Settrington*.—In east window of south aisle are remains of St. Christopher.

*Sherburn*.—West window. I. Arms of Ryther, Thomas, Earl of Lancaster, and Warde. II. England, Vipont, Roos, Langton, and emblem of Trinity. III. Arms of See of York imp. Kemp, a saint and arms of France modern and England quart.

*Skipwith*.—Fragments of old glass, including three shields: I. John de Bek, circa 1300. II. Fitzherbert. III. Fragmentary.

*Skirlaugh*.—In window on north chancel are fragments of old glass.

*Thorpe-Bassett*.—Ancient glass in traceries of east window and two south windows of chancel, the former contains the Crucifixion, also six shields, including Percy and Roos.

*Walkingham*.—In window on north of nave are remains of ancient glass, including an Annunciation.

*Winteringham*.—In tracery lights of eight Perpendicular windows of aisle are numerous saints, each has an inscription beneath, which are as follows, from south-east: I (1) *Magnificat anima mea Dominum*, (3) The Archangel Gabriel, (4) The Blessed Virgin. II (1) St. Alban, (2) St. George, (3) St. Edward the Confessor, (4) St. Christopher. III (1) St. William of York, (2) St. Cuthbert, (3) St. Benedict Biscop, (4) St. Aidan. IV (1) St. Catherine, (2) St. Barbara, (3) St. Ursula, (4) St. Margaret. V (1) St. Simon, (2) St. Matthias, (3) St. Jude, (4) St. Matthew. VI (1) St. Bartholomew,

(2) St. Philip, (3) St. James Minor, (4) St. Thomas. VII (1) St. John, (2) St. James Major, (3) St. Andrew, (4) St. Peter. VIII (1) St. Ambrose, (2) St. Jerome, (3) St. Augustine, (4) St. Gregory.

There is also ancient glass at *Boynton, Howden, and Wilberfoss.*

#### YORKSHIRE, NORTH RIDING

*Askrigg.*—In west window is the Adoration of the Magi in ancient glass.

*Coverham.*—There is heraldic glass in windows of south aisle, including Scrope of Masham.

*Coxwold.*—Except for two windows all tracery lights of nave windows are filled with Perpendicular glass, there being five on north side and three on south side so glazed.

Upon south of nave in easternmost window are: I (1) St. Christopher, (2) Mutilated, (3) St. James Major, (4) Fragments, (5) A head of an ecclesiastic, (6) A lady in red, (7) Another similar, (8) Fragments. In central lower light is Christ. In next are: II (1) Fragments, (2) St. Stephen, (3) St. Catherine, (4) Fragments, (5) A female saint crowned, (6) St. Barbara, (7) St. Dorothy, (8) St. Agatha. In upper part of lower lights are fragments, in centre light is the dancing of Salome. III (1) An angel, (2) An angel, (3) Fragments with *Angelus*, (4) Fragments with *Evangelius*, (5, 6, 7, 8) Angels. The glass on north side from western end: I (1) Fragments with inscription, (2) Lower half of St. George, (3) Upper half of St. Margaret, (4) Upper half of St. Dorothy, (5) Seraph, (6) Seraph, (7) St. Catherine, (8) St. Mary Magdalene. II (1) St. George, (2) St. Christopher, (3) Seraph, (4 and 5) Fragments, (6) Seraph, (7) Male in red, (8) Seraph. III (1) A saint's head, (2) St. John the Baptist, (3) St. Christopher, (4) Upper half of St. John the Divine, (5) Figure of an abbot, (6) Figure of an abbot, (7) An apostle, (8) An apostle. IV (1) St. Christopher, (2) Mutilated, (3) St. Mary Magdalene, (4) St. Catherine, (5) A censuring angel kneeling, (6) A censuring angel kneeling, (7) A crowned female saint holding a book, (8) St. Margaret. V (1) St. Dorothy, (2) Our Lady of Pity, (3 and 4) Fragments, (5) Fragment of a Resurrection, (6) Lower half of a man, (7) Fragments, (8) Figure of male donor.

*Croft.*—In a window here is ancient glass including the shield of Hilton.

*Eashy.*—In east window is ancient glass.

*Gilling.*—In chancel are fragments of ancient glass.

*Grinton*.—In east window are remains of ancient glass, including St. George overcoming the dragon, beneath being *Maria Bredlington*. In north window of nave is the Holy Mother, whilst in north chancel window is shield.

*Guisborough*.—In east window is some Perpendicular glass, the Trinity, the Holy Mother and Child, and an heraldic lion.

*Hauxwell*.—In window on south of chancel is some ancient glass.

*Hornby*.—East window of north aisle contains in its three light Decorated grisaille; in I and III are oak leaves, in II vine leaves, upon each of which is a figure of a saint. In tracery are two shields of Mountford. In easternmost window of north aisle is the shield of Grey of Rotherfield, *circa* 1359. West window of south aisle contains XV century glass, including heads of the Blessed Virgin and St. Anne, quarries, etc.

*Ingleby*.—In east window are some late XIV century shields, viz. St. Quentin and Fauconberg, Sir William Colville having married, first, Joan St. Quentin, and second, Joan, daughter of Lord Fauconberg.

*Kirkby-Sigston*.—In upper part of central light of east window are two shields of Colville and Wassand.

*Kirklington*.—In vestry window are XV century fragments, including heads of saints, a dragon, etc.

*Ledsham*.—In windows of chancel are remains of mediæval glass.

*Marrick*.—In two windows in nave are portions of ancient glass.

*Marton-in-the-Forest*.—In windows on northern side are remains of old glass.

*Middleham*.—In west window of north aisle are remains of ancient glass, in which is a saint with a towel about her throat, near whom are the heads of two females, which relates to the martyrdom of St. Alkeda.

*Muker*.—There is ancient glass in east window, including a head of the Blessed Virgin.

*New Malton*.—In east window there is ancient glass.

*Oswaldkirk*.—In window on north of nave is some old glass.

*Patrick's-Broughton*.—In west window of north aisle are remains of XV century glass, including several heads of saints, whilst in the vestry window are two heraldic shields, Dalton, Peverell.

*Raskelf.*—In chancel and chapel windows are fragments of mediæval glass, including, in tracery of east window, shields of Scrope of Masham, Dacre and Greystoke, and in east window of chapel those of Percy and Neville.

*Redmire.*—In east window there are two shields of Scrope of Bolton and Neville, the former azure, a bend or, famous in the Scrope-Grosvenor case, 1385-89.

*Richmond.*—In easternmost window on south side are several shields, viz. (1) France modern and England quarterly, (2) Earl of Richmond, (3) Fountain's Abbey. In another westerly window is glass relating to Christopher Urswicke, Archdeacon of Richmond, and a lion rampant.

*Sheriff-Hutton.*—In windows of organ-chamber in north aisle are several Yorkist suns, "Now is the winter of our discontent made glorious summer by this sun of York".

*Snappe Castle.*—In chapel here three windows contain XV century glass. Western window on north side: (1) St. Paul, (2) St. Andrew, (3) St. Barnabas. Eastern window on same side: (1) St. Luke, (2) St. Jude, (3) St. Peter. A window on south side: (1) St. John, (2) St. Mark, (3) St. Matthew. The remaining apostles would once be represented in fourth window.

*South Cowton.*—There is ancient glass in central light of east window, including the Mater Dolorosa, above is her monogram and beneath shield of Conyers.

*South Kilvington.*—There are in lateral chancel window and in west window fragments of ancient glass.

*Stillington.*—In chancel are remains of old glass.

*Sutton-in-the-Forest.*—In west window are Perpendicular remains.

*Thirsk.*—In east window of south aisle is XV century glass. In tracery are angels bearing shields of Mowbray, France, and England quarterly and St. Giles, also the kneeling figure of a monk holding a crozier. In three lower lights are: (1) (a) Beneath a canopy an angel holding a shield, az., crusily three pierced mullets or; (b) A seraph. (2) (a) Beneath a canopy St. Anne and Cleopas; (b) St. Leonard and two kneeling females, *Orate p' bono statu Elizabeth* . . . (3) (a) Beneath a canopy an angel holding a shield; (b) A seraph.

*Wath.*—In centre south window of chancel is a panel of XIII century glass. In south window of transept is a XIV century Crucifixion upon a quarry background of oak leaves and acorns.

*Wensley*.—In east window are four shields: (1) France modern and England quart., (2) Tiptoft, (4) Scrope and Tiptoft quart. imp. Fitz Hugh and Marmion quart. East window of north aisle contains fragments of ancient glass.

*West Tanfield*.—Easternmost window of north aisle: (1) St. James Major and staff; St. Gregory; (2) The Holy Mother, around whom are figures of angels; (3) St. John the Baptist with Agnus Dei; the Crucifixion. In the tracery are St. William, St. Ambrose, St. Michael with scales, an angel with book, also moon and sun. There are also shields of Marmion, John of Gaunt, and St. Quintin. In the borders are eagles, crowns, etc. All this glass is of XV century.

*Whorton*.—In east window are remains of Perpendicular glass.

*Wycliffe*.—The south windows contain fragments of ancient glass. In traceries are angels playing instruments of music, the Trinity, our Lord in Majesty, the Holy Mother and Child, and beneath in main lights fragments of saints. The manor is remarkable as having been in the possession of the family of John de Wycliffe, "the Morning star of the Reformation," until 1606.

There is also ancient glass at *Arncliffe, Finghall, Gisburne, and Well*.

#### YORKSHIRE, WEST RIDING

*Acaster-Malbis*.—In three chancel windows is much ancient glass. In east window is glass collected from other windows, including our Lord in Majesty in centre, St. Peter, St. Bartholomew, who carries his flayed skin over his arm, St. James Major, whose garment is adorned with shells, St. Alban and St. Julia, also shields of Percy and Fairfax.

*Aldborough*.—In four side windows and east window of north aisle is Decorated glass, quarries adorned with oak leaves and acorns, borders displaying castles and covered cups, also squirrels and lions which were brought here from a church in York. In tracery of third window from east is a shield.

*Almondbury*.—There is XV century glass in two windows in north or Kaye chapel. East window contains St. Elizabeth, St. John the Baptist, above whom is "*Ecce Agnus Dei qui tollit peccatum mundi*" and St. Helena. At top of window are shields, Kaye, Kaye imp. Lacy, and another unidentifiable, whilst at the foot are kneeling donors. On north of chapel is window containing St. Barbara, St.



Anne, and the Blessed Virgin, above whom is "*Parvulus enim natus est nobis*," and St. Margaret, whilst at the foot is motto of Kaye family.

*Arksey*.—Several windows contain ancient glass, in one is an M beneath a crown. In window on north side of north aisle are shields of FitzWilliam, Tibetot, Furnival, Henry, Earl of Lancaster.

*Aston*.—In east window of south aisle are several shields.

*Badsworth*.—In three windows in chapel are remains of ancient glass, including, in north window of north-east chapel, shields of Balderstone and Urswicke.

*Barniborough*.—In tracery of east window of south aisle and in east window of north aisle is ancient glass.

*Batley*.—In a window on south side of south aisle are the Crucifixion and the Holy Mother, whilst the arms of Mirfield occur in east window of north chapel, and also in a window on north side of north aisle.

*Bracewell*.—In window in north aisle are shields, including Clifford, Tempest, Calverley imp. Tempest, Halsall imp. Tempest, and Neville; in two other windows are remains of inscriptions.

*Birkin*.—There are remains of Decorated glass in tracery of east window of aisle, other ancient glass in west window and south windows of same aisle.

*Bolton-Percy*.—In east window is fine XV century glass, *circa* 1478, restored 1866. In upper portion are St. Peter, St. Anne with the Blessed Virgin, St. Elizabeth, and St. John the Divine, whilst beneath are Archbishops Scrope, Bowet, Kemp, Bothe, and Neville, each with his shield beneath. All are nimbed, several wear a pall, three bear cross-staffs, two merely croziers. Archbishop George Neville died 1476, and it is probable that this glass would be inserted shortly after.

*Bradfield*.—In window on north of north aisle are remains of ancient glass, including *I.H.C.*, also *M* repeated three times.

*Calverley*.—There is much ancient glass in east window, including shields of Calverley, Thornhill, Tong, and Markenfield.

*Church-Fenton*.—In tracery of east window and in central window of north transept are Decorated remains.

*Conisborough*.—In window on south of chancel is ancient glass, including a female saint and the head of a mitred abbot or bishop.

*Cowthorpe*.—Here are remains of ancient glass in five windows.

In east window at top is a head and an inscription, *Ave Maria . . . plena do . . . tecum*, and beneath are three shields: (1) Rocliff, a pierced mullet for difference, (2) de Roos, (3) Not identified. In addition to which there are six other shields in this church: (1) de Burgh imp. Roos of Kendal, (2) Rocliff imp. Aldborough, (3) Rocliff imp. Ingleby, (4) Ingleby, (5) Hammerton imp. Tempest, (6) de Clervaux.

*Darrington*.—In window on north side of chapel is Decorated glass within a border of chalices.

*Darton*.—Ancient glass in a window on north side of north chapel. The borders in upper part of each light are in their original situation, as also is St. Mary Magdalene.

*Dewsbury*.—In eastern window on north of north transept is ancient glass brought from other windows, the greater part of which is Decorated work, though XIII century glass is also present. The borders of lights contain chalices, lions, and squirrels. There are also in addition five fine heraldic shields. In upper part are Warrenne and de Spenser, beneath are Scargill, Lathom, and St. Martin, whilst in western and eastern lights occur respectively, St. Thomas of Canterbury and St. Jude, which glass was originally in a church in York. In lower part of window are three XV century roundels, representing the months of September, August, and November, one in each light (Pl. XXXII.).

*Drax*.—In east window of chapel are remains of ancient glass.

*Ecclesfield*.—In western window of north aisle is old glass with the following inscription: *Orate pro Thoma Ricard Priore ejus Conventus domus Sancte Ann ordinis Cartusiani, juxta Coventriam qui istam cancellum et fenestram fieri fecit.*

*Elland*.—In three windows in St. Mary's Church is Perpendicular glass, viz. in west window of north and south aisles and in east window of chancel, the former, however, only contain fragments.

East window, considerably restored and added to, shows us twenty-one incidents connected with the Blessed Virgin, which are as follows, taking each light from above downwards commencing: (1) The Annunciation to St. Anne, the angel holds a scroll inscribed *Anna gratiosa matris gratiosæ*. (2) The meeting of Joachim and St. Anne. (3) The Nativity of our Lady. (5) Canopy. (7) The Betrothal of the Blessed Virgin. (8) The Assumption. (11) The Ascension of our Lord. (12) The Resurrection. (15) Canopy. (16) The Adoration of the Magi. (18) The Descent of the Holy Ghost. (20)

The Annunciation. (21) The Visitation to St. Elizabeth. The other panels are modern.

*Emley*.—There is a considerable amount of Perpendicular glass in east window; there is also old glass in window on south of chancel, and other glass, including shields of FitzWilliam imp. Conyers, also FitzWilliam imp. Chaworth.

*Farnham*.—In low-side window are fragments of ancient glass.

*Fishlake*.—In upper part of window, above blocked-up arch leading from chancel, are remains of ancient glass, including damaged shield of Warrenne.

*Halifax*.—Fragments of old glass are in upper window in west end of south aisle.

*Hemsworth*.—There are fragments of ancient glass in east window of south chapel.

*High Melton*.—In west window of aisle is Decorated glass, including the Holy Mother and Child, and a bishop enclosed within borders adorned with lions and squirrels. It is probable that this glass came from some church in York and was inserted by Peckett.

*Hooton-Roberts*.—There is in window on north side an archbishop, and the small head of a tonsured ecclesiastic.

*Horton-in-Ribblesdale*.—In west window are remnants of ancient glass, including a shield, vairy arg. and gu., a bordure az. bezanty, also the head of a bishop with a fragmentary inscription, *Thomas Cantuar.*

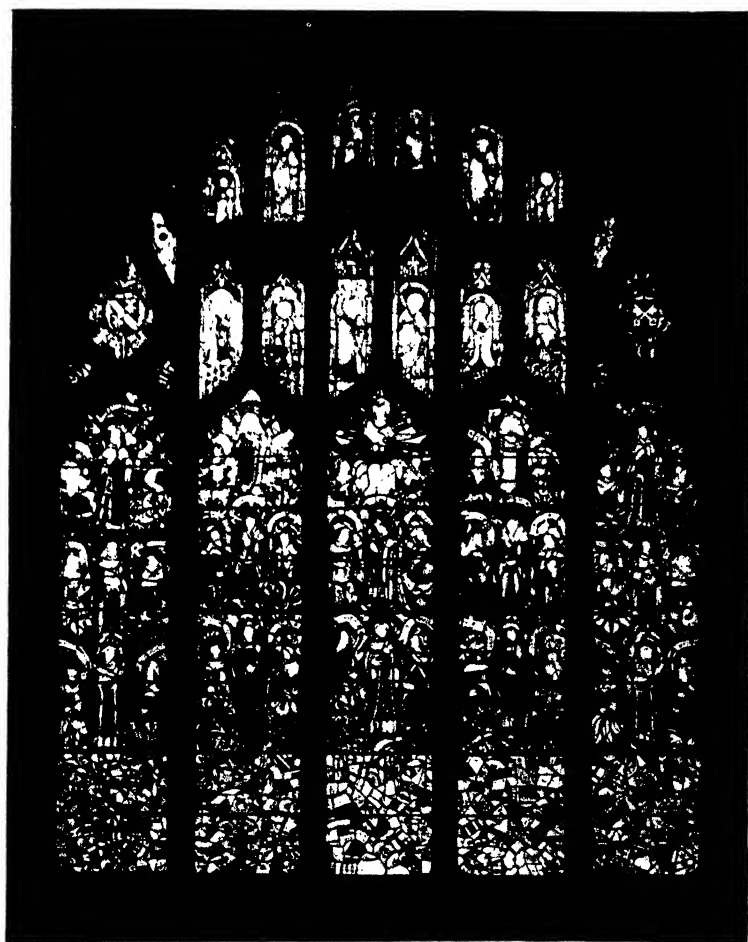
*Kildwick*.—In window on north of north chapel are shields: (1) Bolton Priory, (2) Clifford, (3) Fountains Abbey, (4) Gules, a cross argent, (5) St. George, (6) Rocliffe of Cowthorpe imp. Plumpton, (7) Rycroft, beneath which is "*Master John Rycrofte*". The last occurs four times in clerestory windows on south side on two occasions in association with the name.

*Kirk-Burton*.—In east window of south aisle are remains of ancient glass.

*Kirkby-Wharfe*.—In two windows on south of chancel is ancient glass, the workmanship of one is however continental. There is also mediæval glass in east window of south aisle, and in window on north of north aisle, which contains shields.

*Kirkthorpe*.—On south of nave are remains of mediæval glass.

*Knaresborough*.—In window in St. Robert's chapel are remains of ancient glass, including a head said to have come from Fountains Abbey.



FIFTEENTH CENTURY JESSE WINDOW, DYSERTH CHURCH, FLINTSHIRE



*Ledsham.*—In windows on south of nave are remains of ancient glass.

*Long Preston.*—In west window of vestry are remains of ancient glass, including a head of the Holy Mother, together with three shields: (1) Clare, (2) Warrenne, (3) Percy.

*Marr.*—In south aisle are remains of mediæval glass.

*Methley.*—In Waterton Chapel are two windows, in the traceries of which are seraphim holding in their hands scrolls inscribed *Sanctus*. The background of each light is of a trellis-work pattern decorated with quatrefoils. East window contains fragmentary glass moved from elsewhere. In tracery occur shields, (1) Mowbray, (2) Waterton, (3) Waterton, fragmentary.

I. A. Beneath the remains of canopy work at the upper part of the light occur, (a) An archbishop wearing a pall and holding a staff (*S̄s Pavl'inus*); (b) *S̄s Cuthbertus*. A bishop bearing in his right hand a crozier and in his left a crowned head, this being that of St. Oswald, King of Northumbria, slain 642. B. (a) A cardinal habited in blue having upon his head a crimson hat, holding in his two hands a book, *S̄s Jeromu'*; (b) A bishop wearing a red cope holding in his left hand a cross-staff, *Sanctus Ambrosius*. C. (a) Fragmentary, (b) St. Denys wearing a white chasuble, holding the nimbed head of a bishop, the eyes of which are closed as though dead.

II. A. Beneath the remains of canopy work are: (a) A saint, holding a palm in his right hand and a book, upon which is an eagle, in his left, *S̄s Joh̄s Evangel*; (b) St. John the Baptist bearded and clothed in skins, a book in his hand, a lamb at his feet, *S̄s Joh̄s*. B. (a) St. Christopher wading through water, clothed in red, bearing on his right arm the infant Christ, whilst in his left hand he carries a staff, *S̄s Xrofoř*; (b) St. Edmund in blue with a jewelled belt, wearing a crown, holding in his right hand three arrows. C. (a) This panel contains the remains of an inscription, *Orate p . . . et*; (b) Blank.

III. A. Beneath fragments of canopy work: (a) St. Catherine crowned and dressed in blue and white, holding a sword reversed in her right hand; (b) St. Margaret in blue and white, holding in her right hand a book and in her left a cross with which she pierces the yellow dragon. B. Here are two saints clothed in red and yellow vestments, each of whom is giving the benediction with the right hand. (a) This is mitred and holds a crozier, *S̄s Augustinus*;

(b) This wears the triple tiara and holds in his left hand his staff, *Szs Gregorius*. C. This consists of fragments.

*Monk-Frystone*.—There is ancient glass in western windows of north and south aisles.

*Nether-Poppleton*.—In east window is Perpendicular glass; in central light is a bishop, beneath whom occurs a portion of an invocatory senbance, (*Sanct*)a *Euerildis ora*, this refers to St. Everildis, the patron saint of the church, whose feast day, 9 July, occurred in the York Calendar.

*Newton-Kynne*.—In windows on north of aisle and chapel are shields, including Stapleton, Kynne, and Thirkeld.

*Normanton*.—There is here much ancient glass, all of which however did not originally belong here. East window contains: Our Lady of Pity, St. John, and St. Mary Magdalene; two windows in the north, and two windows in south aisles, contain old glass, one of which has shields, also a window behind the organ. The greater part of the glass is English.

*Ouston*.—Ancient glass in south aisle, a few remains in east window of north aisle.

*Pannal*.—In upper part of window on south of chancel is a gateway, beneath which is a red and blue cross.

*Ripon Cathedral*.—In a window in south aisle are a number of XIV century fragments, amongst which are St. Andrew, St. Paul, and St. Peter, also a shield, Duke of Exeter.

*Roystone*.—There are Decorated remains in three windows in south chapel.

*Ryther*.—In west window of aisle is a female figure, also shields of Ryther and Roos. In east window of same are fragments, including shield of Ryther.

*Sandall-Magna*.—In east window of north transept are remains of Decorated glass, with border adorned with covered cups; whilst in window on north of north aisle are other remnants, including shield of Warrenne.

*Selby Abbey*.—The glass at Selby Abbey has passed through many changes, and after removal from its original situation the Jesse window remained for many years packed in a box awaiting restoration, which at last was happily effected. The glass duly and adequately restored and containing as many as twenty-three original figures, was placed in the east window of seven lights, where it remained unharmed, until it met its "devastating doom" in

the fire of 1906, owing to which it was reduced to a pitiable state. Once again the window has been restored and is said now to contain about 50 per cent of its original glass. In general style it resembled somewhat the Jesse window at St. Mary's, Shrewsbury, and was like it, *circa* 1340.

The tracery lights represented a "Doom," whilst up till 1906 the lower part contained the following figures holding inscribed scrolls, viz. six kings, Ammon, Jehoiakim, Jehconias, Josias, Manasses, and Zedekiah; three prophets, Ezekiel, Isaiah, and Jeremiah; eight saints, St. Benedict, St. Germanus, St. Gregory, St. Jerome, St. John the Divine, St. John the Baptist, St. Paul, and St. Peter; there were also the patriarchs, Jacob and Joseph; one Magus Sarasam; two Herods, Ascalonita and Tetrarcha; together with the Holy Mother, with Christ in her arms. These figures were upon backgrounds coloured alternately blue and red, the seven lights being enclosed within borders which were as follows: (1) Alternate castles and chalices upon red, (2) Squirrels upon blue and red alternately, (3) Lions passant guardant upon red, (4) Crowns upon blue, (5) As 3, (6) As 2, (7) As 1. Of the two shields, that of England was alone original. Other shields occurred in various situations in this church. In second window from east, in north aisle D'Arcy, in easternmost Lacy, whilst its east window contained fragments.

East window of south aisle contained shield of Thomas, Earl of Lancaster, whilst the eastern window contained the shields of (1) Edward of Woodstock, (2) Tiptoft, (3) Fauconberg. East window of sanctuary contained XIV century glass considerably restored.

*Sherburn.*—There are in west window remains of mediæval glass.

*Slaidburn.*—There are on south side church remains of ancient glass.

*Snailsden.*—In east window of south chapel are remains of ancient glass, whilst in second clerestory on north side is the shield of Dawnay.

*Sportsborough.*—Several windows in this church contain fragments, including shields of (1) FitzWilliam, this occurs twice, (2) Deyncourt, (3) Grey, (4) Conyers.

*Stainton.*—In east window of chapel are fragments of mediæval glass.



*Thornhill.*—East window of chancel contains a Jesse tree much restored of six lights. Seven principal figures are entirely original, whilst of the remainder half are modern, the leaves of the vine are treated in green, the stems in brown, and the grapes in red glass. The figure of Christ occurs twice, one representing Him with "stigmata," whereas in the other one He is depicted in His mother's arms. The tracery contains numerous saints. This glass dates from 1499, and originally had beneath it, "*Pray for ye gude prosperity, mercy and grace, of Robert Frost, Chauncellor to the redoubted Prince Arthur, 1st sonne of King Henry VII, who was late parson of this church, who hath made new this window, and also clerestories and archyde this quyer, finished ye yere of grace 1499*".

I. from east contains glass of 1493. A. This light now blocked up probably contained, (1) The Annunciation, (2) The burial of the Holy Mother. B. (1) The Nativity. The Holy Mother sitting with Christ in her arms, above them is a star, behind is a hurdle, together with the heads of an ox and an ass, whilst in the foreground is St. Joseph, the whole upon a red background; (2) The Assumption. In this the Holy Mother, within a vesica, is being conveyed to heaven by four angels. This panel is upon a background of blue. C. (1) The Resurrection, Christ holds a cross in His left hand, whilst with His right hand He bestows the benediction, and rises from the tomb, around which are four soldiers sleeping. This is upon a red background; (2) The Coronation of the Virgin. Christ placing the crown upon the head of the Holy Mother depicted upon a red background. Above each of these scenes are canopies, whilst at the foot of each light there was originally another picture, the background of these corresponding in colour to the upper panels, all are now missing except that which contains a seated bishop.

II. This depicts in a very fragmentary manner incidents from the life of a female saint. A. The saint is shown bearing upon each arm a child, with two others at her feet, background blue. B. The saint is represented upon a red background, with a female kneeling at her feet. C. The saint, with a child upon her arm, is depicted upon a blue background. In each of these three panels there is a male face, wearing a red cap, looking over the saint's right shoulder, whilst above each section is a canopy, the backgrounds being respectively red, blue, and red. In the tracery occurs the badge of the Trinity upon a shield, *Pater non est*, etc.

III. This originally contained a single figure in each light upon a quarry background, the central figure, a saint holding a book, alone remains.

South aisle, east window. This was inserted in 1491, and is partially glazed with fragments removed here from elsewhere. II. from east has in tracery remains of two angels holding trumpets. Clerestory windows of 1499 are extremely fragmentary. In central light of middle window on south is a shield.

*Saville Chapel.*—The glass in east window, inserted A.D. 1492, is in a very fragmentary condition, and represents a "Doom". Numerous figures of every rank and age are depicted rising from their graves, whilst above angels are sounding the last trump. At the top of the three central lights are representations of one Person of the Trinity wearing a tiara, whilst at the foot of each light is a kneeling figure, which in four instances appears to be directing its prayers to (1) The Assumption, (2) The rising Saviour, (3) The Holy Mother and Child, (4) The Trinity, God the Father wearing a triple tiara and holding the Crucifix, whilst there still remain fragments of an inscription which should read thus: *Pray for the gude prosperity, mercy and grace, of William Sayvile, one of the Company of Grayse Yn and for the Sowles of Sir John Sayvile and Dame Alice his wief, fadyr and modyr to the said William, and also for the gude prosperity, mercy and grace, to Sir John Sayvile and Dame Alice his wief. The which William Sayvile enlarged this quyer att his cost, att the oversight of the said Sir John, his nephew, wherwith pray we all that God be pleased. The which werke was finished the yere of Our Lord 1493.*

The tracery is glazed with numerous saints. Western window on north side, of three lights, contains, the Holy Mother, the Crucifixion, and St. John the Divine, whilst beneath are three shields: (1) Bradborne, (2) Saville quart. Thornhill, (3) Leeds of North Milford. Middle window on west side, containing Perpendicular glass, has across the bottom the following: *Orate p' aia Thome Savile militis qui hāc capellā fieri fecit anno Domini MCCCCXLVII.* At the base of the central light are mutilated figures of a man and his wife, doubtless Thomas Saville mentioned above.

*Thornton-in-Craven.*—There are in north aisle late XV century fragments.

*Thornton-in-Lonsdale.*—There is ancient glass in east window of south chapel, including the shield of Redmayne.

*Thrybergh.*—West window is filled with ancient glass, which

includes heraldic roses, red and white, the arms of France and England quarterly and of Reresby, a portion of an inscription, which originally read *Orate p' bono statu Willielmi Rerysby clerici rectoris istius*, a figure of Christ and fragments.

*Tickhill*.—In south chapel are remains of Perpendicular glass, there is also old glass in upper parts of two windows on south of south aisle.

*Todwick*.—There are in upper part of window on south of chancel fragments, including two male crowned heads.

*Wales*.—There are Perpendicular remains in windows on north of nave, the kneeling figure of a woman with praying desk in front, with the inscription *Johanna filia ejus*, also a somewhat similar figure with the invocation *Ora p' X' offer*.

*Wighill*.—Fragments in north aisle and chancel, the latter having the shield of Thirkeld.

*Wiston*.—Three windows contain mediæval glass, west window of north aisle, side window in same, and window on north of chancel.

*Woodkirk*.—In windows on south of chancel are remains of ancient glass.

*Woolley*.—In window of north aisle is St. George, in east window of same is the Crucifixion, whilst in east window of south aisle the Holy Mother and Child.

There is also ancient glass at *Denton* and *Harewood*.

#### YORK CHURCHES

*All Saints*.—The greater part of the glass is of XV century, two windows only containing glass of XIV century.

South aisle, west to east. II and III. These windows contain fragments principally of XV century and include in II portions of St. John, the Blessed Virgin, and the Mass of St. Gregory, the figure holding a scroll inscribed, *Accipe hoc de me hac quotiescunque feceritis impetrabis*, and fragments of an angel.

IV. contains a number of fragments of heads, etc.

V. A sainted archbishop, probably St. William of York, in chasuble and mitre, wearing a pallium and holding a cross-staff. The central light consists of modern quarries, bordered with XV century fragments, whilst the remaining light contains a figure of St. John who holds a scroll inscribed, *Benedictus sit sermo oris tui*. Over these figures are fine canopies upon a blue ground, whilst at

the foot of the window are kneeling figures of members of the Bagitly family, and also that of Robert Chapman, together with a shield, arg., R imp. arg., a bend sa.

East of south aisle. In the central light is the Crucifixion, whilst within the lateral lights are the Holy Mother and St. John the Divine. Beneath the Crucifixion is a representation of the Agony, whilst kneeling figures of donors occur on either side.

East window of the chancel. Tracery lights are modern, as also are the lower portions of the main lights. In the central light is St. Anne teaching the Blessed Virgin to read, to the left is St. John the Baptist cloaked in blue wearing a camel's hair garment upon a ruby background, on the right is St. Christopher bearing the infant Christ. At the foot of the window are figures of Nicholas Blackburn and his wife, also those of his son and daughter-in-law, all of whom face towards the representation of the Holy Trinity which occupies the central light. Across the foot of the window occurs the following inscription: *Orate pro animabus Nicholai Blakeburn Sen. quondam majoris Ebor et Margarete uxoris ejus* (Pl. XXIV.).

The following inscriptions are also visible: Over St. Christopher upon a scroll is *Christoferi dominus sedeo qui crimina tollo*, whilst the book which the Blessed Virgin reads bears the words *Domine exaudi orationem meam auribus percipe obsecrationem meam*, whilst on the book in the hands of Margaret Blackburn appears *Domine labia mea aperies et os meum*, and upon that held by her daughter-in-law is *Domine ne in furore tuo arguas me neque in ira tua*. Upon a scroll held by Nicholas Blackburn occur the words, *Det venia munus nobis rex trinus et unus*. Remains of two shields, gu., a lion rampant chequée erm. and sa., crowned or, also occur.

East of north aisle. In the tracery are St. Michael, St. George and another figure which has a green nimbus. The main lights represent the Magi, the Crucifixion, and the Coronation of the Virgin, whilst beneath are, the Annunciation, the Nativity, and the Resurrection, the central light has a border of castles and chalices, the lateral lights have leafy borders. This window is *circa* 1330.

I. North aisle, east to west. This contains a series of pictures representing the end of the world, taken from "The Pricke of Conscience," the author of which was Richard Rolle of Hampole, *ob.* 1349.

## 234 THE ANCIENT PAINTED GLASS IN ENGLAND

The incidents commence in the left-hand lower corner beneath which are nine kneeling figures of the donors :—

1st Day.—The sea rises :—

: : Cubetes  
: : ryse up

Ye first day of yas fifteen days  
Ye se sall ryse als ya bukes says  
Abowen ye heght of ilka mountayne  
Full fourty cubyttes certayne  
And in his stede even upstande  
His an heghe hille dus on ye lande.

2nd Day.—The subsidence of the sea :—

Ye seconde day, ye se sall be  
So lawe as all men sall yt see

Ye secunde day ye se sal be swa law  
Yat unnethes men sal it knaw

3rd Day.—The sea returns to its normal level :—

Ye illi day yt sall be playne  
And stand as yt was agayne

Ye thred day ye se sal seme playne  
And stand even in his cours agayne,  
His it stode first at ye begynnyng,  
With outhen mare rysyng or fallyng.

4th Day.—Fish and marine monsters appear upon the earth :—

: : fisches sall ma  
: : to mannes

Ye fierth day sal swilk a wonder be,  
Ye mast wonderful fisses of ye se  
Sal come to gyder and mak swilk roryng  
Yat it sal be hydus til mans heryng.  
Bot what yt roryng sal signify,  
Haman may whit bot God almyghty

5th Day.—The sea in flames :—

Ye fift day ye sea sall bryn  
And all ye waters that may ryn

Ye fift day ye se sal bryne  
And alle waters als yal sal rynne ;  
And yat sal last fra ye son rysyng  
Til ye tyme of ye son down gangyng.

6th Day.—The trees in flames and the fruit falling off :—

Ye se . . . sail trees  
: . . . dropes . . . bees

Ye sext day sal spryng a blodv dewe  
On grisse and tres, als it sai shewe.

7th Day.—Earthquakes :—

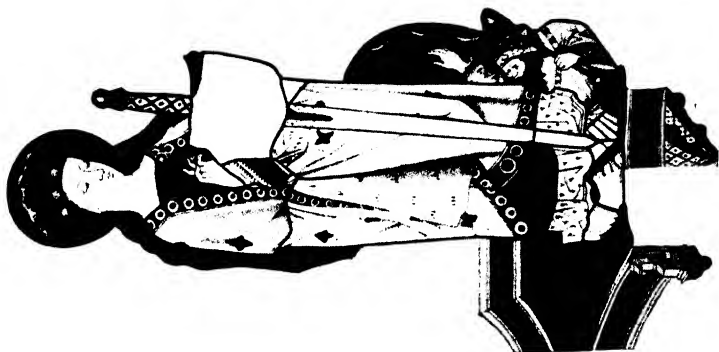
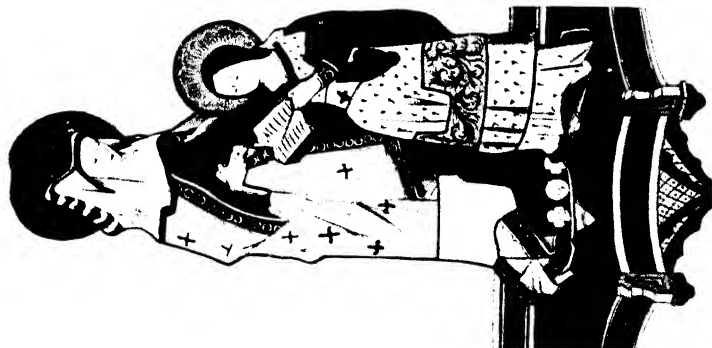
Ye sevent daye howses mon fall  
Castels and towres and ilka wall

Ye sevent day byggyngs down sal falle  
And grete castels and tours with alle.

8th Day.—Destruction of rocks and stones :—

Ye UTII daye ye roches and stanes  
Sall bryn togeder all at anes

Ye eght day, hard roches and stanes  
Sal strik to gyder alle attanes.  
An ilk an of yam sal other down cast,  
And ilk an agayn other hortel fast,  
Swa yat ilk a stan, on divers wyse,  
Sal sonder other in thre partyse.



FIFTEENTH CENTURY GLASS, WEST WICKHAM CHURCH, KENT

1. ST. ANNE TEACHING THE BLESSED VIRGIN TO READ

2. ST. DOROTHY

3. ST. CATHERINE AND THE EMPEROR MAXIMIN



9th Day.—Men seek shelter in the earth :—

:    day :    aly in ilk    :    :    :    :    :	erthdyn      	Ye neghend day gret erthe dyn sal be, Generally in ilk a contré ; And swa gret erth dyn als sal be yan Was never hard, sythen yt world bygan.
--	---------------------------------	--

10th Day.—The sky and earth are alone to be seen :—

Ye tende day for neven Erihe sal be playne and even	Ye tend day yar affir to neven, Ye erthe sal be made playn and even, For hilles and valeis sal turned be In til playn, and made even to se.
--	--

11th Day.—Men re-appear from the earth and pray :—

Ye XI day sal men come owt Of their holes and wende abowt	Ye ellevend day men sal com out Of caves, and holes and wend about, His wode men yat na wut can ; And nane sal speke til other yan.
--	--

12th Day.—Coffins full of human bones :—

Ye XII day sal banes dede men Be somen sett and at anes ryse all	Ye twelfte day affir, ye sternes alle And ye signes from ye heven sal falle.
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13th Day.—The stars fall from above :—

Ye thirtend day suthe sall Sternes        the heven fall	Ye thretend day sal dede men banes Be sett togyder, and ryse al attanes, And aboven on yair graves stand ; Yis sal byfalle in ilka land.
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14th Day.—Death and mourning :—

Ye XTU day all yat lives yan Sall dy bathe childe, man and woman	Ye fourtend day al yat lypes yan Sal dighe, childe, man and woman ; For yal shalle with yam rys agayn Yat byfor war dede, outhir til joy or payn.
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15th Day.—The end of all things :—

Ye XU day yas sal betyde Ye werlde sal bryn on ilka syde	Ye fiftend day, yos sal betyde, Alle ye world sal bryn on ilk syde, And ye erthe whar we now duelle, Until ye utter end of alle helle.
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It should be noted that the panels of 12th and 13th days have been transposed. These verses written in the Northumbrian dialect I have reprinted by permission from "An Old York Church," by the Rev. Patrick J. Shaw, M.A.

In tracery is St. Peter receiving the just into Heaven, whilst the lost are consigned to Hell.

II. This contains nine panels. In first of the lower row is a kneel-



ing Benedictine holding a book on which is inscribed, *Sancta Cecilia ora pro nobis*, also *Sancta Lucia ora pro nobis*. The middle panel contains the sun and stars, whilst the third contains two kneeling figures in red and fragments of an inscription. The remaining six subjects represented are views from the *Seven Corporal Acts of Mercy*: Feeding the Hungry, Giving drink to the Thirsty, Entertaining the Stranger, Clothing the Naked, Visiting the Sick, and Relieving those in Prison, the seventh act, viz. Burial, being omitted. (Frontispiece.)

III. The incredulity of St. Thomas is depicted in 1 and 2 lights, 3 being filled with fragments, amongst which a portion of St. Michael may be seen. Thomas bears a scroll inscribed, *Dominus meus et deus meus*, whilst our Lord holds a scroll which appears to have been inscribed, *Mitte manum in latus meum . . . beati qui non viderunt et crediderunt*.

IV. contains fine canopy work upon red grounds, amongst the fragments with which it is glazed are the following shields: (1) Luttrell, (2) John Alcock, Bishop of Worcester, 1486-1500, (3) Quarterly, 1 (Beauchamp); 2 (Audley); 3 (Clarendon); 4 (Martyn); (4) France modern and England quarterly; (6) Beauchamp.

V. contains fragments of canopy work upon pale blue grounds, and it is probable that the two figures in Window X may have originally been in this window.

West window of nave. In tracery is a fine mitred head of a bishop.

*St. Cuthbert*.—Here are fragments of ancient glass, also the arms of England and those of York.

*St. Denys*.—East window. In tracery are St. Christopher and angels, also two angels holding shields, Scrope of Masham.

In the lower lights are: (1) A bishop; (2) The Blessed Virgin; (3) The Crucifixion, beneath which is the seated figure of a pope, in front of whom is an archbishop kneeling and three attendants; (4) St. John the Divine; (5) St. Denys.

South aisle, east window, contains fine fragments, including XV century canopy work, the shafting containing figures of prophets, typical work of the York school of glass painting in the mid XV century, also numerous heads, whilst a fine fragment shows us two trumpeters blowing trumpets from which depend banners.

I. from east. In tracery are angels playing musical instruments, including a barrel-organ, a zither, and a portable organ, two cens-

ing angels and two other angels. Beneath in lower lights are : (1) St. Catherine, beneath a canopy, with two small attendant angels ; (2) The Blessed Virgin, within a vesica, wearing a triple crown, with four attendant angels ; (3) Fragments of St. John beneath a canopy.

North aisle, east window. In this five-light window is a XIV century Jesse tree, of which mutilated portions of twenty panels still exist.

I. from east. In tracery are heads of Christ and two saints, whilst in the three main lights below are : (1) St. Thomas, beneath a canopy. A roundel painted with a **Τ**. (2) Christ beneath a canopy. A man in a red robe bearing a scroll inscribed, *Domine miserere mei*. (3) St. John the Divine beneath a canopy. A roundel painted with a **Τ**. These subjects have a background of foliate quarries. The borders of 1 and 3 contain castles and chalices upon ruby, 2 has lions and lis upon blue.

II. In tracery are the Holy Mother, the Crucifixion, and St. John the Divine. Beneath in the lower lights are : (1) St. Margaret ; a donor holding a window, *Orate p'animabz Robti*. (2) The Holy Mother and Child ; a female. (3) A man with gypciere and anelace. Borders of 1 and 3 contain lions, that of 2 crowns.

III. In tracery are censing angels and St. Catherine, whilst in the lower lights are : (1) The Decollation of St. John the Baptist. (2) Two circular XII century medallions upon blue backgrounds, viz. (a) Several figures beside a wall, (b) A ruby devil being beaten with rods by St. Benedict. In this light are some XIII century quarries. (3) St. John the Baptist holding the Agnus Dei, a hawk to the right, a lamb and a figure at his foot. All the glass in this aisle is of XIV century save for the exceptions named.

*St. Helen*.—East window of four lights contains figures of XV century workmanship, beneath Decorated canopies.

1 (a) A crowned female saint, (b) Seven kneeling figures. 2 (a) St. Edward the Confessor with ring and sceptre, (b) A man kneeling. 3 (a) A sainted bishop, (b) A woman kneeling. 4 (a) Regina Cœli, (b) The Coronation of the Virgin. The borders of these lights are : (1) Lions on red and lis on blue, (2) Leaves, crowns, lions, lis, and M's, (3) Crowns and frets, (4) Crowns.

South aisle, east window. Here is a portion of XV century Blessed Virgin. The west window contains three shields : (1)

FitzHugh, (2) Beauchamp, (3) Lucy. West window contains several shields.

*Holy Trinity*.—East window of north aisle contains in north light two figures of the Holy Mother, the upper one crowned has the inscription, *Regina Cæli*, whilst the lower which holds the child and is also crowned has above the head the words *Sancta Maria*, beneath is a figure of St. William of York, *Willmus* being at his side. In southern light in its upper part is a seated archbishop bestowing the benediction and the words *Dna Mundi*, whilst below amid fragments is a small St. John the Divine of fine workmanship.

East window of chancel contains, upper row : (1) St. George transfixing a red dragon. (2) St. John the Baptist wearing camel's hair, bearing Agnus Dei. (3) Our Father of Pity who displays his wounded son, upon whose head rests the Sacred Dove, this manner of depicting this subject is of some rarity, save in York. (4) St. John the Divine bearing in right hand a chalice from which a dragon appears. (5) St. Christopher bearing the infant Christ. Above the second and third lights are shields respectively, arg., a chevron sa. between three mullets or, and See of Canterbury imp. Kemp. Across the window is the following inscription : *Valcar rectoris anim miserere Johannis Hic domus hic istam fieri fecit atque fenestram hoc in cancello deitatis absque duello Anno millemo quater septuageno Tamen adjuncto Rex in honore tuo.* The lower row includes : (1) St. Mary, Alpheus, her husband, and their four sons, St. Thaddeus, Simon, St. James Minor, and Joseph Justus. (2) Joachim, St. Anne, the Holy Mother and Christ. (3) The Trinity, three crowned and seated figures, the bloodstained garment of Christ, the left-hand figure passing across the knees of the other two, in front, is the Blessed Virgin as a young girl. (4) Group of St. Mary, Zebedee, and their two children, St. John the Divine bearing an eagle and book, and a figure which should be St. James Major. (5) St. Ursula crowned, showing in front of her figures of her saintly companions, including Pope Cyriacus and Prince Conan. A somewhat similar figure in oak of XV century is in the possession of the author. This window was the gift of John Walker, rector of this church in 1450.

South aisle, east window. The north light contains a portion of an archbishop by whose head is *Scs Pau*, for Paulinus, whilst beneath is shield of Latimer. The south light contains a sainted figure with moustache and beard bearing in his left hand three stones ; St. Olaf who transmuted three leaves into stones, a servant

having been forced to bake in place of paying her devotions, and in the lower part of this light is censeng angel.

The side windows contain XIV century glass, the remaining windows in the church being of the succeeding century. I. The easternmost window contains two shields: (a) Provence, (b) England. II. Geometrical grisaille bordered with vine leaves and grapes, whilst in tracery of III and IV are the following shields: (a) de Ros, (b) de Vere, (c) Percy, (d) Mowbray.

*St. John the Evangelist.*—South aisle, east window. In tracery occur in (2) St. George, the arms of city of York (3 and 4). The Coronation of the Virgin, a shield, (5) St. Christopher, (6) St. Michael. This glass is of XV century.

In lower lights beneath canopies are the following of XIV century workmanship. (1) (a) St. John the Baptist in swaddling clothes, held by his mother St. Elizabeth, with two other women; (b) The baptism of Christ; (c) Donors, a man and a woman kneeling to the right. (2) (a) St. John the Baptist and the Agnus Dei; (b) Fragments; (c) Donors, a man and his wife kneeling. (3) (a) Herod's feast. Three figures seated at a table, upon the right is St. John holding the Agnus Dei, in front of the table is a kneeling figure; (b) The Decollation of St. John in prison; (c) Two donors, a man and a woman kneeling to the left. The background of this window is of square quarries each decorated with a lion rampant within a quatrefoil. I. From east in tracery occur, (1) Fragments, (2) An archbishop, (3) An archbishop, (4) A deacon. II. (1 and 3) Decorated grisaille painted with trailing oak-leaves and acorns; (2) Fragments upon which is a kneeling monk habited in blue in front of whom is an open book.

North aisle, east window. In tracery are angels bearing shields, thus: (1) The Staple of Calais, (2) Foster, (3) Staplyton imp. Gascoigne, (4) Yorke, (5) Yorke imp. Mauleverere, (6) Yorke imp. Darcy, (7) Yorke imp. Askwith, (8) City of York.

In the four lower lights are: (1) (a) The Trinity, the Father holding the emaciated Son, crowned with thorns, and displaying the Stigmata, over whose head is the sacred Dove; (b) Six sons kneeling to right, *Ricardi: York ðibz: ac: etiam: p*; (c) A man and his wife kneeling to right, *et Katerina uxor ejus*. (2) (a) St. Michael spearing a ruby dragon, the saint is mutilated; (b) A man in a tabard blazoned with the arms of Yorke, kneeling to right, *atis: Ebor: ac: bis: bñfactoribz: suis: qui*; (c) A man and a woman kneeling to

right, *Johannes Randman et Johanna uxor*. (3) (a) Fragments, (v) Our Father of Pity, *Ora : uxor* ; (c) A man, his wife and daughter kneeling to left, *Ricardus Toller et Isabella uxor ejus*. (4) (a) St. Christopher and the Holy Child ; (b) Four daughters kneeling to left ; (c) A man and his wife kneeling to left. All these subjects which are of XV century are upon quarry backgrounds and are bordered with crowns and lis.

This window is made up of parts of three windows. In 1320 Richard Toller founded a chantry at the altar of our Lady, which was incorporated in 1492 with Sir Richard Yorke's chantry. The present large Perpendicular window contains the remains of two previous windows, and when the memorial glass to Sir Richard Yorke was inserted, a new border of alternate crowns and lis joined the several parts into a complete window which now contains memorials of the Yorke, Briggenghall, Randman, Toller, and Grafton families.

*St. Martin*.—Here are nine windows which contain ancient glass. The west window of five lights depicts in the central light, St. Martin of Tours, habited in red, as an archbishop wearing his pallium and holding his cross-staff. In addition to the saint there are thirteen panels depicting incidents in his life, beneath three tiers of canopies, whose backgrounds are alternately blue and red. At the foot of the window are quarries ornamented with the initials *R.S.*, being those of Robert Semer the donor, vicar 1425 to 1442, whilst there is also in the central light Robert Semer kneeling, who provided the money for the glazing of this window in 1437. The tracery lights contain kneeling figures of angels.

North clerestory : I. St. George, the Annunciation, St. Christopher, and four panels of donors. II. St. Denys, an archbishop, St. Catherine, St. Barbara. III. The four evangelists, at the foot of the window are four groups of donors. IV. The four doctors of the church, above whom are panels depicting the martyrdoms of the greater prophets, a family of four at the foot of the window.

V. Two archbishops, with shields above and beneath, those above held by angels, including the arms of St. William, see of York, Walter Skirlaw, Tunstall imp. Hunte, Hunte, London, and York. All these windows have quarry backgrounds and rich coloured borders.

South aisle : II. Fragments including the Trinity, the Coronation of the Virgin (Pl. XXXI,) and the four Evangelists in the tracery ;

beneath are (1) Joachim, St. Anne, and the Blessed Virgin. (2) A donor in blue. (3) The Risen Christ beneath a canopy. III. Fragments with St. George in the central light, above are three roundels, including a falcon, and two, inscribed *Mart*, showing a seated weasel. IV. Fragmentary, but has St. Barbara in the centre. The glass in the east window was lost about 1830.

*St. Michael, Spurriergate.*—North aisle. East window of two lights contains fragments, including St. John the Baptist and a subject panel.

South aisle. East window contains fragments in which portions of a "Doom" can be recognized, also in the two central lights portions of a Te Deum window. I. from east contains fragments, including cherubim, thrones, dominions, angels, archangels, and powers, some wearing armour. II. Portions of a XV century Jesse window, including five kings, the Holy Mother and Child, and two prophets, Daniel and Ysias. III. Portions of a Jesse window, two kings, and three prophets, including Malachi. The east window of north aisle contains fragments. The above glass is all XV century.

*St. Martin-cum-Gregory.*—North aisle. II. From west: (1) St. John with his emblem. (2) A figure by Peckitt. (3) St. Catherine with the wheel wearing a brown cloak and a blue robe. All these are under canopies having flying buttresses. III. In tracery is St. Nicholas with other saints. IV. The Creation of Adam and Eve, who are led into Paradise, fragmentary. V. Fragments of the Fall. VI. Christ walking on Sea, the Sacrifice of Abraham, the Worship of the Golden Calf. All these are fragmentary.

The east window of five lights contains glass from the north aisle. St. John the Baptist in the fifth light. A kneeling figure of female, a bishop's head, a bird upon which is *Exultate in Deo*, a lion passant guardant, and fleurs-de-lis are in the top of the first light.

Two windows on north side are bordered with crosses botonée and with triangles, under each are R's, possibly for Richard Toller, Bailiff of York in 1316.

South aisle of choir. East window of north aisle has been removed to east end of south chancel aisle and this now contains, (1) The Holy Mother on a red diapered ground studded with golden lilies. (2) St. Martin dividing his cloak with a beggar. (3) St. John the Divine, on similar background to 1. All these

are under crocketed canopies with high pinnacles, a merchant's mark, an N with a banner over a star, on either side. Below in 1 and 3 are kneeling figures of a man in armour, upon whose tabard is a lion rampant, and of a lady. At the foot of the Blessed Virgin is a shield az., a chevron bearing three antlers, or, imp. az., a cross patonce between four martlets arg. In this window are also various quarries, one having the white boar, the badge of Richard III, patron of the church 1476, one three daisies, the badge of the mother of Henry VII.

The central light has a border consisting of alternate lis on blue and lions on red. The side-lights have borders of vine leaves alternately with three quatrefoil flowers. An inscription crosses the side-lights thus: *Priet pur Nicho—en—eraïne* (possibly Nicholas Foukes, Bailiff in 1322 and Mayor in 1343, who was buried here). The tracery contains two censing angels.

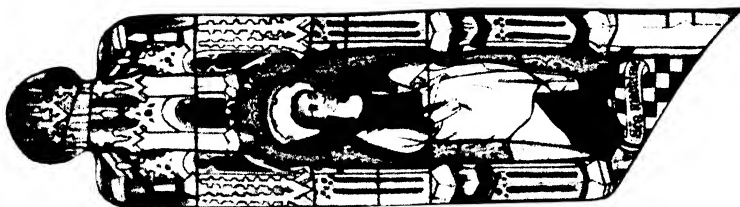
The south-east window contains in (1) fragments of glass, including St. John the Baptist and heads of a queen and priest. II. Fragments of heads and parts of figures, and in the western light, St. Agnes with a lamb at her feet with a cruciferous nimbus. III. (1) St. Lucy with a palm in one hand and a book in the other, her neck pierced with a dagger, and also the head of a soldier. (2) A figure in blue wearing badge of St. Anthony, cross with bell *Maria est* (3) Contains two panels, viz. the Betrayal of Christ and the Conflict between David and Goliath, *Funda David dedit lapidem quo stringitur hostis. Virgo Dei fudit quo malus hostis obit.*

*St. Mary Bishophill Junior.*—This church contains fragments of the Perpendicular period. In eastern window of north aisle are two tracery lights representing an archbishop carrying his cross-staff, and another fragmentary figure wearing a pall.

*St. Mary Bishophill Senior* contains remains of early glass.

*St. Mary Castlegate.*—In windows of north aisle are, the Assumption of the Virgin, St. Michael weighing souls, an archbishop giving the benediction, and a bishop of XIV century.

*St. Michael's le Belfry.*—East window. In tracery are figures of our Lord in Majesty holding an orb, two kneeling angels, St. Michael weighing souls, and three shields: (1) Fragmentary, (2) de Vesci, (3) Marmion. Beneath in the main lights are: (1) (a) Two figures of saints of XIII century beneath a double canopy, one holds a church, perhaps St. Edward the Confessor, and the other a book; (b) St. James Major in a vesica, his gypcière displays an es-



FIFTEENTH CENTURY TRACERY LIGHTS

1. BARNESALL CHURCH, NORTHANTS

2. IN THE AUTHOR'S COLLECTION

3. MELS CHURCH, SOMERSET

4. ST. MARTIN'S LE GRAND, YOP'





callop. (2) (a) The Coronation of the Virgin, beneath a canopy ; (b) Two kneeling figures. (3) (a) The risen Christ having a cruciferous nimbus and two attendant angels beneath a canopy. (4) (a) The Nativity, beneath a canopy ; (b) Two kneeling figures. (5) (a) The Annunciation beneath a canopy. The blue skirt of the Virgin is remarkable as being powdered with golden lis ; (b) A donor presenting a window beneath a canopy. All which glass is of fine XIV century workmanship.

North aisle, east window, of four lights contains : (1) (a) A lady and her three daughters ; (b) St. Michael, upon whose breast is a cross gules. (2) (a) A man and his seven sons ; (b) St. Christopher and the Holy Child. (3) (a) A man habited in purple bearing an inscribed scroll ; (b) St. Ursula. (4) (a) A mother and her two daughters wearing pedimental head-dresses ; (b) The Blessed Virgin from an Annunciation. This figure and that of St. George are, however, of XVI century.

Beneath are four fine panels of Flemish glass, *circa* 1540.

II. On south side of nave are St. James, St. Peter, an archbishop, our Saviour, also kneeling figures.

III are St. Hugh, St. Paul, St. Peter, and St. William, whilst below are the instruments of our Saviour's Passion, together with a wounded heart.

IV are St. George, a knight in armour, a bishop, and St. Christopher ; underneath are the York arms and the Goldsmiths' company arms.

V are figures at devotion, also those of St. James, a bishop, underneath are priests depicted in an oratory.

These four windows are *circa* 1540, and are of Flemish workmanship. They are included here since from their date they are of extreme rarity, being contemporary with the "suppression," and no doubt were painted for their present situation.

*St. Olave*.—Some mediæval glass in east window.

*St. Sampson*.—A little ancient glass in west window, which contains a figure of St. Sampson restored within recent years.

*St. Saviour*.—East window contains glass which was patched in 1801, includes arms, legs, and nails, evidently a portion of the Crucifixion.

*York Minster*.—The glass in nave save for those fragments of XII and XIII century work in clerestory, which once belonged to the pre-existing Norman building, are of XIV century. With the

exception of the most westerly windows in north and south aisles all the lower windows of nave are glazed with XIV century glass, three windows in west wall being the best preserved.

The great west window of eight lights, measuring 56 feet by 25, the gift, 1335, of Archbishop Melton, contains three rows of panels beneath canopies, upon an elaborate background of diapered work, whilst in the upper part of the two central lights is the Coronation of the Virgin. The subjects are: (1) Archangel Gabriel bearing a scroll, (2) The Blessed Virgin with the lily pot, (3) The Holy Mother and Child, (4) St. Joseph and ox, (5) A kneeling figure and angel, (6) A kneeling angel, three seated figures beneath, (7) A group of six figures with clouds above, (8) A group of kneeling figures with a kingly figure above. These represent: (1 and 2) The Annunciation, (3 and 4) The Nativity, (5) The Adoration, (6) The Resurrection, (7) Ascension, (8) The Second Coming.

The middle row contains eleven Apostles bearing emblems, each light containing one figure, but in addition a second saintly head appears in the first, second, and last lights.

The bottom row contains figures of eight archbishops placed *vis-à-vis*, one in each light, all are mitred and wear chasubles and palls, whilst all carry cross-staffs. The apparels of their albs have heraldic charges thereon, six only are giving the Benediction. The border of each light is different, the two central lights alone have heraldic charges, that to the left has crowns, that to the right lions. The tracery lights contain foliage-work in white glass upon coloured backgrounds. The window was restored in 1757 (Pl. XXI.).

In small rose window over west door are several XV century figures, including St. Edmund holding three arrows in his left hand, St. Edward the Confessor, beneath each are two angels, whilst in addition below St. Edmund are two roundels, on one of which is his emblem, a crown.

Clerestory, north side. The general design of these windows is as follows: In the upper part is, (a) A wheel, containing coloured glass, beneath is (b) A band of coloured glass, whilst below is (c) A row of shields, there being one in each of the five lights, upon a background of grisaille. The windows are as follows from east to west:—

1 (a) Modern; (b) XV century glass, including an Annunciation; (c) (1) Verdon, (2) England, (3) Neville, (4) Warrenne, (5) FitzHugh.

II (a) XII century borders ; (b) XIV century glass, fragmentary ; (c) (1) Valence, (2) England, (3) Percy quartering Lacy, (4) de Vesci, (5) Old Clare.

III (a) XII century borders ; (b) XIII century panels ; (2) A figure before an arcaded church, (5) An episcopal figure in green and yellow on ruby background ; (c) (1) John of Eltham, (2) Mowbray, (3) England, (4) Bek, (5) Neville.

IV (a) XII century borders ; (b) XIII century panels, fragmentary ; (c) (1) Constable of Flamborough, (2) England, (3) St. Paul, (4) Roos, (5) Fitz-Walter.

V (a) XII century borders ; (b) XIII century glass ; (3) A kneeling figure of an archbishop with cross-staff ; (c) (1) XIII century subject, (2) Warrenne, (3) England, (4) A XIII century panel, (5) Fragments.

VI (a) XII century borders ; (b) XIII century panels, (1) Archbishop ; (c) (1) Eure, (2) Fitz-Ralph, (3) England, (4) Neville, (5) Bulmer.

VII (a) XII century borders ; (b) (1) A XII century Jesse panel, which is almost identical as regards the arrangement of the foliage with the fifth panel in the Jesse window at Chartres and was like it, and that at St. Denys, no doubt the work of one school of design. The York fragment has a background of blue, the stem of the vine is white, the leaves being treated in ruby, green, yellow, and white. The king is robed in green and wears a pink mantle, his crown, collar, and belt are yellow, whilst his cuffs and shoes are ruby. It measures about 28 inches square. There are XIII century panels in the other four lights. (c) (1) Modern, (2) Dacre, (3) England, (4) Percy, (5) Cornwall (Pl. I.).

VIII. Modern.

South side. I (a) Modern ; (b) XV century panels ; (c) (1) Hastings, (2) Vavasour, (3) Ayton, (4) St. Edmund, (5) Latimer.

II (a) XII century borders ; (b) XIII century grisaille ; (c) (1) Vavasour, (2) Clare, (3) Lacy, (4) England, (5) Sir Peter Mauley.

III (a) XII century borders ; (b) XIII century fragmentary panels ; (c) (1) Sir Peter Mauley, (2) England, (3) Sir John Mauley, (4) Sir Robert Mauley, (5) Percy quart. Lucy.

IV (a) XIII century glass ; (b) XIII century panels, fragmentary ; (c) (1) Trehous, (2) de Burgh, (3) England, (4) Redmayne, (5) Leybourne.

V (a) Modern ; (b) Three XIII century panels. (1) A XII

century medallion, a man leading a cart drawn by a horse. (4) XV century glass; (c) (1) Clifford, (2) Colvill, (3) England, (4) Wake, (5) Fitz Walter.

VI (a) XII century borders; (b) XIII century panels, broken; (c) (1) Warde, (2) Furnival, (3) England, (4) Broken, (5) Deyville.

VII (a) Fragments; (b) Fragments; (c) (1) Hoke, (2) Fitz-Hugh, (3) England, (4) Ryther, (5) Fauconberg.

#### VIII. Modern.

The west window of north aisle of three lights, contains St. Catherine with wheel and sword, in whose canopy is St. John the Evangelist, the Holy Mother and Child, and St. Margaret, in whose canopy is St. Lawrence. In tracery are our Lord in Majesty, St. Peter crucified head downwards, and St. Paul. The side-lights are bordered with yellow castles and yellow eagles displayed, upon a ground per pale vert. and gu., for Castile and Gaveston, whilst the central light is bordered with castles and chalices for Castile and Galicia. Tracerics are bordered with castles and eagles, crowns, and lions passant upon gu. (Pl. XVI.).

The west window of south aisle. In three lower lights are the Holy Mother bearing a book, the Crucifixion, and St. John bearing a book, and in canopies over lateral figures are two saints. In tracery are St. John the Baptist, a female saint holding a book, and a female saint holding a shrine containing a chalice and wafer. The borders are of chalices and castles, or, upon per pale vert. and gu.

The first window from the east in north aisle which is of three lights contains glass, *circa* 1306. The groundwork of the window is decorated with intertwined scrolls of leaf-work having placed upon it two bands of panels each containing a number of figures beneath canopies. At the bottom of the middle light is an ecclesiastic wearing a blue cape and hood, a white surplice and amice, purple dress and shoes, and immediately above is inscribed, *Priez : per : maistre : Pierre : de : Dene : ke : ceste : fenestre : fist : fere*. To the left and right of this figure, in the adjacent lights, are two shields, viz. (1) Jerusalem, and (2) Navarre.

Immediately above the inscription occur three scenes from the martyrdom of St. Catherine. I. She appears before the Emperor Maximin, who, seated upon a throne, has the devil upon his shoulder. The background of this panel is red. II. St. Catherine conversing with the philosophers, the background is blue. III. De-

picts their execution by the Emperor's orders; this is upon a red background.

Above these occur three shields: (1) Aragon, (2) The king of the Romans, (3) Castile and Leon quarterly.

IV. Upon a red background is the saint in prison, where she is visited by the Empress and Porphyry, whom she converts. V. The escape of St. Catherine from death by the wheels, in which two angels, armed with swords, shatter the wheels and preserve the victim; this is depicted upon a blue background. VI. The decollation of the saint whose soul is borne aloft by angels, this being represented upon a red background.

Above these panels occur three shields: (1) The Emperor, (2) England, (3) France.

In top of central light is a raven, beneath which is a shield, the See of York, whilst in lateral lights are two crowned nimbed heads, probably those of St. Edmund and St. Edward. In border of central light occur the following, beginning at the top left-hand side, progressing round to the top right-hand side:—

A censuring angel under a canopy; an angel with a harp beneath a canopy; a knight in mail, wearing a surcoat, blazoned on which is gu., a cross arg., followed by a somewhat similar crowned figure bearing France; a crowned female having upon her mantle the arms of France, and a hawk on her hand; a knight bearing Warrenne; a knight bearing Roos; a knight bearing Clifford. Proceeding upwards we have, a knight bearing Percy; a knight bearing Mowbray; a knight bearing Beauchamp; a knight bearing Clare; a female crowned, who carries a dog on her arm, and mantle bears England; a crowned figure bearing the arms of England; a knight, St. George. Borders of two side-lights are alternately a white eagle on green, and a yellow lion rampant upon red.

The tracery contains in the three quatrefoils subjects relating to the burial of St. Catherine and her reception into heaven (Pl. XVI.).

The second or bellfounder's window contains glass commemorating Richard Tunnoc, Member of Parliament for the City of York in 1327, *ob.* 1330, which glass depicts various stages in the production of a bell. The background of the window consists of quarries decorated with a trailing vine-leaf pattern, upon which occur six panels beneath canopies. The two side-lights have borders of bells, whilst the middle light has monkeys playing musical instruments.

In tracery are St. Andrew bearing his cross, St. Paul his sword, and St. Peter his keys, each having on either side of him a bell.

The upper three panels are very fragmentary and depict incidents from the life of St. William. I. Four standing figures and one figure kneeling. II. Two figures, one riding an ass over Ouse bridge. III. Three figures.

In the left-hand lower light a bell is being turned upon a lathe by an assistant, whilst the master presses his tool against it. Above the figures occurs *Richard Tunnoc*, whilst beneath occurs *Richard Tunnoc me fst.*, the background is blue.

In the central panel we have a figure of St. Thomas of Canterbury, mitred and holding his episcopal staff, at whose feet kneels Richard Tunnoc, from whose hands proceeds a scroll inscribed with his name.

In the right-hand light is the casting of a bell, two youths are represented blowing the bellows, one with his hands, the other with his feet, whilst a third workman allows the molten metal to pour from the furnace into the mould. Beneath occur the words *Nurenveno . . . ferdev*, the background is blue.

III. In tracery are: (1) Our Lord in Majesty, (2) A saint bearing the crown of thorns, (3) A saint bearing a spear. In main lights in upper tier are: (1) The Salutation, (2) The Crucifixion, (3) Fragmentary. In lower tier are: (1) A man leading a horse, (2) A figure in a green chasuble and a pall holding a key in his left hand and a model of a church in his right, (3) A woman leading a horse. 1 and 3 are bordered with squirrels and monkeys, and 2 has England and France alternately; across the foot are figures and animals, and in the first light is the funeral of a monkey.

IV. In tracery are: (1) Fragments, including a shield, Dalby, (2) St. Peter, (3) St. Paul. In main lights in upper tier are: (1) St. Lawrence being grilled, (2) An archbishop between two figures armed with swords, (3) A crucified figure between two standing figures. In lower tier are: (1) Kneeling donor holding window. (2) The Holy Mother and Child, (3) Fragmentary, two figures, one a male standing. Below are three grotesques on yellow glass. The borders of 1 and 3 have Clare and Mowbray, 2 has England and St. Edmund.

V. Tracery contains glass by Peckitt, 1779. In main lights in upper tier are: (1) The martyrdom of St. Paul, fragmentary, (2) Our Lord in Majesty, fragmentary, (3) The martyrdom of St.

Peter. In lower tier are : (1 and 3) A monk inflicting penance with a scourge, (2) Our Lord ejecting money changers from the Temple. Borders contain figures under canopies, the central light having an inner border of Vavasour.

VI. Tracery contains glass repaired in 1653, including two angels. In main lights in upper tier are : (1) The Annunciation, (2) The Nativity, (3) The Adoration of the Magi. In lower tier are fragments of XV century glass under XIV century canopies.

Middle light bordered with lis or, on a ground per pale gu. and az., the side-lights have vine leaves in yellow on ruby. Each side-light contains a shield, St. Paul above ; and in the central a shield, St. Peter below. In tracery are yellow lis upon red.

VII. Modern plain glass.

South side of nave. I. Tracery contains glass by Peckitt of 1782. In main lights are six panels depicting events from the life of St. Nicholas : (1) The saint holding a book. (2) The saint points to two stars. (3) The saint gives a purse to an old man, behind the saint is a girl carrying a wall in which are three windows. (4) The saint and the three children in a tub. (5) An angel receives the soul of the saint. (6) The saint enthroned as bishop. In upper grisaille band are shields of : (1) Thomas of Brotherton, (2) St. George, (3) Giffard.

Outer lights have borders of castles and chalices, the central of canopied figures.

II. Tracery contains glass by Peckitt, dated 1782.

Main lights contain glass more or less injured, including the Annunciation, a *Noli me tangere*, St. Sebastian, and St. Margaret. Borders of (1) and (3) contain white falcons, (2) figures.

III. In tracery are : (1) An angel, (2) St. Catherine, (3) St. Margaret. In main lights are two tiers of much-injured subjects between. In upper grisaille band : (1) Lost, (2) Shield of Edmund of Woodstock, (3) Lost. Middle grisaille band : (1) Barry, gu. and arg. within a bordure az., (3) Edmund of Woodstock. Lowest grisaille band : (1) Fitz-Hugh, (2) Holland, (3) A fragment of the Nativity. The borders are of vine leaves on ruby. This window was the gift of Robert de Riplingham, 1297-1332.

IV. In tracery are modern panels. In main lights in upper tier are : (1) The martyrdom of St. Stephen, (2) The martyrdom of St. Andrew, (3) The martyrdom of St. John the Baptist. In lower tier are : (1) Two knights holding shields, Sir Peter Mauley and



Sir Robert Mauley ; (2) A knight holding az., a maunch gu. ; Archdeacon Stephen Mauley holding arms ; (3) Two kneeling knights each holding a shield, viz. Sir John Mauley and Sir Edmund Mauley. In upper band of grisaille are: (1) France ancient, (2) England, (3) Quarterly 1 and 4 Castile, 2 and 3 az., a dolphin arg. In middle grisaille band are: (1) Trehous, (2) Latimer, (3) Mauley. In lowest grisaille band are: (1) Beckwith, (2) Colville, (3) Vavasour.

Borders of 1 and 3 are adorned with storks and falcons on ruby, together with green and yellow oak leaves. Border of 2 contains kings and bishops under canopies, upon ruby.

V. Fragments of a XIV century Jesse tree. This window which originally contained eighteen figures, having kings in the central light and prophets in the lateral ones, was restored by Peckitt, 1789. Border of this window consists of oak leaves upon ruby.

VI. In tracery are: (1) St. Peter, (2) St. James, (3) St. John the Divine. In main lights are: (1) St. Stephen holding stones ; (2) St. Christopher and the Child, beneath whom is a shield, gu., three chevrons arg. ; (3) St. Lawrence holding a gridiron. This window has a border of oak leaves on ruby.

#### VII. Modern plain glass.

North-west transept. North window. This is the world-renowned "Five Sisters"; it is glazed with XIII century grisaille, the leaf-work of which is remarkable since it tends to stray outside the limits of the containing panels, which circumstance we alluded to elsewhere. The white glass is painted with simple trailing leaf-work, the *Herba Benedicta*, relieved with coloured roundels, blue, green, yellow, and ruby glass being employed to relieve, what would otherwise prove somewhat monotonous ; each light has of course its own border. At the foot of the central light is inserted a circular XII century medallion, which depicts Daniel in the den of lions, with an angel over his head bearing food to the imprisoned prophet (Pl. XIII.).

In windows on east side are several shields, including those of Wolverden, St. Edwin, Archbishop Scrope, and Latimer, and figure of St. Nicholas, bordered with *Wolverden* on scrolls and crowns.

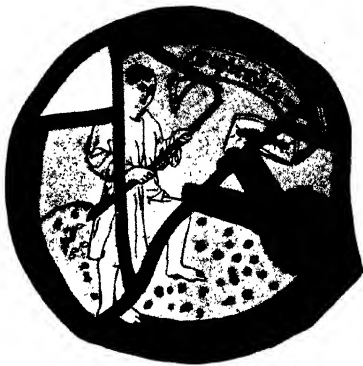
In windows of central tower are arms of the dean and chapter within wreaths.

South-west transept. West wall. 1 from south, (a) The Ascension, (b) The God-head adorned by the angelic host, (c) The

1



2



3



4



5



6



FIFTEENTH CENTURY ROUNDELS AT  
1 & 2. THE MAYOR'S PARLOUR, LEICESTER  
3. ST. MARY'S CHURCH, SHREWSBURY  
4, 5 & 6. ALL SAINTS' CHURCH, DEWSBURY



Trinity, (*d*) Our Father of Pity. II (*a*) Pentecost, (*b*) The Coronation of the Virgin, (*c*) The Creation and Noah in the Ark, (*d* and *e*) Our Lord with angels and ecclesiastics in adoration. This is of close of XV century.

South-west transept. East wall, north to south. I. St. William of York bearing a crozier, above is a shield, Wolverden. II. St. Michael spearing the dragon, above are arms of St. Peter. III. St. Gabriel holding a scroll inscribed *Ave Maria Gra*, above are arms of St. Paul. IV. St. John the Baptist, at whose feet are kneeling figures of a man and a woman holding inscribed scrolls, above are arms of St. William. V. The Holy Mother and Child, above are arms of Bryan.

All these are of late XV century workmanship and are upon quarry backgrounds, enclosed within raffle-leaf borders, twined round a straight stick interspersed with crowns.

In two lancets at south-west corner are panels of XIII century grisaille.

Vestibule to Chapter House. South-west to north-east. West wall. I. In this window of two lights are four kings beneath canopies, each has a label behind, upon backgrounds of red and blue. Between the figures are roundels of leaf-work and beneath are two shields: (1) Fitz-Alan of Bedale, (2) Latimer. All within leafy borders.

II. This window of four lights contains upon blue and red backgrounds, beneath canopies, eight figures, viz. six kings and two queens, four of whom carry hawks, whilst one of the latter has a squirrel. Between the figures are roundels, whilst the arms of Luterell also appear. 1 and 3 lights are bordered with lis on blue, 2 and 4 have leaf-work on ruby.

III. This window of five lights contains beneath canopies, upon red and blue backgrounds, female saints, there being two in each light, and among these figures may be recognized the Holy Mother and St. Catherine. Beneath the figures are leafy roundels, and at the foot are five shields: (1) Roos, (2) Clare, (3) England, (4) Warrenne, (5) Percy. In tracery occurs shield of Clare.

Borders of 1, 2, 4, and 5 are decorated with lis and castles, the central one with lis and golden eagles (Pl. XVI.).

North wall. IV. This window of five lights contains beneath canopies, upon red and blue backgrounds, ten subjects which are as follows: (1) (*a*) St. John the Baptist with the Agnus Dei, (*b*) St.

Edward the Confessor; (2) (*a*) A censuring angel, (*b*) Fragments; (3) (*a*) The Coronation of the Virgin, (*b*) The Crucifixion; (4) (*a*) A censuring angel, (*b*) Fragments; (5) (*a*) A saint, (*b*) A saint. Between the figures are leafy roundels and beneath are crowned heads in circles.

In tracery occur arms of England and two demi-figures. Borders are as follows; (1 and 5) Leaf-work on red and blue, (2 and 4) Lis, castles, and chalices, (3) Leaves and birds.

V. This window of five lights contains eight figures beneath canopies, upon red and blue backgrounds, including St. John, St. Peter, Christ with a cruciferous nimbus, St. James Minor, St. Christopher, and the Holy Mother and Child. Borders are of oak and ivy leaf-work and in tracery occurs a shield of Bryan.

VI. South wall. This window of four lights contains beneath canopies, upon red and blue backgrounds, eight figures, (1) (*a*) A bishop, (*b*) A male saint; (2) (*a*) An archbishop, (*b*) A male saint; (3) (*a*) An archbishop, (*b*) A male saint; (4) (*a*) A bishop, (*b*) a male saint. Between the figures are leafy roundels, whilst the borders are as follows: 1, 2, and 4 are of leaf-work, 3 has white hawthorn leaves and green and yellow birds.

VII. East wall. In this window of three lights are six figures, upon red and blue backgrounds, beneath canopies; between the figures are roundels of leaf-work, whilst the borders consist of leaves.

VIII. This window, of three lights, contains six prophets, beneath canopies, upon red and blue backgrounds, the figures bearing scrolls inscribed with their names. Above, between, and beneath the figures are roundels adorned with castles, leaf-work, lis, and birds trussing. At the base of the window occur three shields: (1) Neville, (2) Percy, (3) Warrenne. The borders are of leaf-work. In traceries of these windows are preserved some remains of XII and XIII century glass. The glass save for these fragments dates from *circa* 1320.

Chapter House. There are in the Chapter House seven windows, each of five lights, with tracery above, of which all save one contain late XIII century glass. The backgrounds consist of grisaille, various kinds of leaf-work being depicted, the stems arise from the mouths of grotesques at the foot of the windows, and upon these are arranged four bands of subjects, making twenty panels in each window; it is now, however, almost impossible, owing to the condition of the glass, to elucidate the subjects represented (Pl. XVII.).

I. In tracery occur the following arms : (1) Az., three fusils gu., (2) Fitz-Alan of Bedale, (3) Greystoke. Borders of 2 and 4 contain castles.

II. In tracery are : (1) England and Clare, (2) Clifford and Clare, (3) England and Warrenne, and at the foot of the main lights beneath canopies are : (1) St. Lawrence with a gridiron, (2) St. Stephen with stones, also a shield, Ely, (3) A figure with hands bound, (4) A saint in a blue robe, (5) A crucified figure, perhaps St. Andrew.

III. In tracery are : (1) England, on each side is a lis, Edmund, Earl of Lancaster ; (2) England, Warrenne ; (3) England, de Roos. In lower lights are the Annunciation, the Adoration of the Magi, the Entombment, and the Flight into Egypt.

#### IV. Modern.

V. In tracery are : (1) England, Edmund, Earl of Lancaster ; (2) England, Montford ; (3) England, John of Eltham ; (4) de Roos. The borders of 2 and 4 contain falcons, that of 3 castles and chalices.

VI. In tracery are : (1) England, Lacy ; (2) England, Balliol ; (3) England, Greystoke ; (4) Percy of Kildale, de Burgh. The border of the central light contains lis on blue.

VII. In tracery are : (1) France ancient, Tateshall ; (2) France ancient, Fitz-Alan of Bedale ; (3) France ancient, Percy. All the borders of the above windows are of natural leaf-work save for the exceptions previously mentioned.

North choir aisle. I. from west. (1) St. Paul in blue beneath a canopy, *Sanctus Paulus Apostolus* ; the conversion of St. Paul ; St. Paul preaching ; the martyrdom of St. Paul. (2) The Holy Mother and Child, with attendant angels under a canopy ; the Annunciation, the archangel has peacock's wings, the lily bears Christ crucified ;<sup>1</sup> the adoration of the Magi ; Archbishop Bowett kneeling, holding a scroll inscribed *Mater mei miserere mei*, two shields of Bowett, beneath on a scroll is *Bowet Arch : Ebor*. (3) St. Peter with keys, beneath a canopy ; the calling of St. Peter, etc. ; St. Peter in prison ; the Crucifixion of St. Peter, head downwards ; bordered with leopards' masks, suns and scrolls inscribed *Bowet*. This window dates from 1423.

II. (1) The figure of an archbishop bearing a cross-staff under a canopy, *Johes Beuerlac* ; a bishop, bearing the sacred wafer, kneel-

<sup>1</sup> Compare St. Michael's, Oxford, p. 170.

ing before an altar, on which are the three Rood figures; a king kneeling, holding the empty scabbard of a sword, the sword being laid upon the altar; fragmentary. (2) An archbishop in a red chasuble under a canopy; a king and fragments. (3) An archbishop in a blue chasuble, *Sanctus Wilelmus* under a canopy; an archbishop on horseback, with three attendants riding over a bridge, one of whom bears the cross-staff; fragments; an archbishop upon a throne between two bishops; borders of crowns and scrolls inscribed *Dñs Tho mas Par kur*; the date of this window is the same as the preceding one.

III. (1) A bishop in a red chasuble under a canopy; fragments, including a kingly head, a man armed with a bow, and the heads of two dogs and a white horse; a bishop in a red chasuble and an inscribed mitre, bestowing the benediction and various fragments, *Sadda*. (2) An archbishop in a blue chasuble, with pall and cross-staff, under a canopy; fragments, including a seated figure of an archbishop, also a bishop with a crozier, etc. (3) A bishop in a red chasuble, bearing a crozier, probably St. Richard under a canopy; a male figure in blue, with his left hand on a table; a two-wheeled cart, drawn by two horses; fragments, including part of a bishop; border of leopards' masks and scrolls inscribed *Robti Wolden*. This dates from 1423.

IV. This window is very fragmentary; its borders contain *R.S.* and the arms of Scrope, the Percy lion in lower central light is an insertion, in which light is also the top of a fine XIV century canopy.

V. (1) Fragments, border of *T.D.* (2) St. Edward the Confessor bearing a ring, with letters *E* around, the figure is a border of crowns. (3) Fragments, border of *T.D.* and crowns.

VI. (1) Fragments, border of crowns and *R's*. (2) Fragmentary figure in a chasuble and pall, holding a cross-staff; border of crowns, *R's* and *H's*. (3) Fragments, including shield of Thornton; border of crowns and *P's*.

VII. (1) A kneeling figure in a blue robe and red hood, holding an inscribed scroll; a group, including the seated figures of a man, a woman in blue, and other figures; a man and woman teaching a child (German glass). (2) St. Catherine in blue, with sword and wheel, also fragments, including *glia in excelsis*; a woman about to land from a ship, and portions of a marriage ceremony, of German workmanship, and the border which is fragmentary includes portions of inscriptions, viz. :—

<i>Was set</i>	<i>Taken how'</i>
<i>fprison</i>	<i>of Bayle</i>
<i>started</i>	

East window of north choir aisle. In tracery lights occur : In upper quatrefoil, France modern and England quarterly, this is an insertion, it contained originally the Holy Mother and Child ; in the left quatrefoil is St. Stephen seated, in the right quatrefoil is St. Lawrence, whilst in the six lesser lights are angels playing musical instruments. (1) St. Stephen in blue ; the martyrdom of St. Stephen ; St. Stephen preaching. (2) The Crucifixion with attendant angels and a man holding up a sponge on a staff, skulls lie at the foot of the cross. St. James Major beneath a canopy. (3) A saint bearing a book ; a saint bound between two soldiers ; a queen kneeling in a green robe.

The St. William window in north-east transept is of five main lights divided by four transoms, it measures about 79 by 16 feet, and contains one hundred and five old panels and thirty tracery lights.

The subjects were originally arranged thus from below upwards : (1) The donors of the window, of which the following figures survive : The daughters of the 7th Baron Roos, viz. Beatrice, Alice, Margaret, and Elizabeth ; Robert and Richard, the 4th and 5th sons of William, Lord Roos ; John, the eldest son of the 7th Lord Roos, and Margaret his wife ; William and Thomas, the 2nd and 3rd sons of William, 7th Lord Roos ; John, 8th Lord Roos, and Margaret Despencer, his wife. (2) Scenes from the life of St. William. (3) The miracles performed after his death. (4) Incidents connected with his translation. (5) The miracles of St. William. (6) In tracery are the Coronation of the Virgin at the top, with censuring angels on each side, and kings and archbishops beneath.

The great east window contains glass painted by John Thornton of Coventry, about the year 1405, the contract for which occurs in Chapter VII. This window, which measures 78 by 32 feet, consists of nine main lights, with tracery above ; and, save for slight injuries caused by the fire in 1829, it still remains in very excellent condition. It contains some 200 panels, the subjects in the upper portion are taken from the Old Testament, beginning with the creation of the world and carried down to the death of Absalom. The lower part of the window contains incidents from the Apocalypse, whilst in the lowest row are figures of archbishops and kings, beneath



whom are shields, including those of Edward the Confessor, England, France modern and England quarterly, the See of York, az., three bezants, also the See of York impaling az., three bezants, France modern and England quarterly, St. Oswald and arg., two bars charged with three torteaux. In tracery are numerous angels, saints, kings, queens, prophets, apostles, archbishops, etc., whilst at the extreme top is our Lord in Majesty. This window is without doubt one of the finest examples of painted glass of XV century extant (Pl. XXI.).

The east window of south choir aisle. In tracery occur the following: In left quatrefoil is a figure in a tub-font between a king and queen much patched, in right quatrefoil are two figures, a king and another holding a chalice, upon a blue background, whilst in the six lesser lights are: (1) Fragments of a white horse and a figure; (2) A king and queen on a background of green; (3) The mass of St. Gregory; (4) Three knightly figures, one has upon his surcoat a dragon; (5) Two knights and a female in yellow; (6) A female kneeling, holding in her arms a child, in front of whom is a bearded man. (1) St. Edward the Confessor, fragmentary, giving his ring to a pilgrim; fragments. (2) St. James Major beneath a canopy, this is misplaced; fragments. (3) Fragmentary, including the heads of two pilgrims, a hand with ring, the Annunciation; borders of lions and lis.

South choir aisle. I. from east. This contains glass brought from Rouen, 1804, and presented by the Earl of Carlisle; it represents the Visitation of XVI century which is derived from a picture by Baroccio. The tracery, however, contains its original glazing.

II. Tracery plain. (1) A prophet beneath a canopy bearing a long scroll, *Ecce virgo concipiet pariet fil.* (2) Canopy work, Christ, a feathered angel and the Archangel Gabriel. (3) Beneath a canopy is a large sainted king, St. Edward the Confessor, bearing a church; upon the scroll round his head is *Ed . . . Rex.*

III. The tracery contains glass by Peckitt, inserted in 1783. (1) St. James beneath a canopy; the Massacre of the Innocents; border of lion masks. (2) A king beneath a canopy; Christ and the doctors; the Holy Mother and Child, with fragmentary figures of the donor and his wife; border contains the letter *I* and crowns. (3) St. John the Divine, with eagle and book, under a canopy; the baptism of Christ; a shield, arg., in the dexter chief a cross patée; border of lion masks. This window is of late XIV century.

IV. Tracery contains glass by Peckitt, inserted in 1794. Fragments, including a kneeling archbishop holding up the Host. (2) Fragments, including a group of kneeling figures gazing heavenwards, two kneeling priests in blue, one holding a scroll, and a saint being beaten with rods, also a seated figure of a king; (3) Fragments, including the murder of Becket and a marriage scene.

V. A Jesse window of early XV century work, which contains in the lower lights fifteen figures of ancestors of Christ, with three figures in tracery and six censuring angels. The vine is depicted in white upon a richly diapered green background.

VI. (1) (a) St. Mary with St. James Major, St. John the Divine, and their father Zebedee; (b) The marriage of Joachim and St. Anne; (c) Uncertain. (2) (a) St. Anne, Joachim, the Blessed Virgin, and St. John the Baptist; (b) The High Priest, Issachar, rejecting the offering of Joachim; (c) *Beata Anna*. (3) (a) St. James Minor, St. Thaddeus, Simon, Joseph Justus, and their parents Mary and Alpheus; (b) Angels appearing to Joachim in the field; (c) The meeting of Joachim and St. Anne at the Golden gate, the Holy Mother and Christ. (1) (a) The sale of our Lord to the High Priests by Judas who holds a purse; (b) Isaiah; (c) Christ's entry into Jerusalem; (d) Jeremiah. (2) (a) The Agony in Gethsemane; (b) David; (c) Christ washes the feet of the Disciples; (d) A prophet. (3) (a) The mocking; (b) Malachi; (c) The Last Supper; (d) Joel. All the subjects save c are beneath rich canopies, whilst the prophets hold inscribed scrolls and have the names upon lesser scrolls.

St. Cuthbert's window. At south end of eastern transept is St. Cuthbert's window, which is of same shape and size as St. William's window, and contains eighty-five old panels. At the foot of window are figures of donors, whilst beneath the tracery lights occur the following incidents from the life of the saint, arranged in the following order: (1) His childhood, boyhood, and youth; (2) His monastic life at Melrose, Ripon, and Lindisfarne; (3) His retirement to Farne Island; (4) His life as Bishop of Lindisfarne; (5) His second retirement and death at Lindisfarne; (6) His shrine and posthumous miracles.

The original tracery lights which are lost contained saints and angels. The backgrounds of the various panels are red and blue, each main light being of one colour only, the colours of the backgrounds of the canopies being counterchanged.

Choir. North clerestory from east to west.

I. Blank.

II. Peckitt's coloured patterns.

III. Prophets and Apostles under canopies holding inscribed scrolls. The glass in this and the next window is of late XIV century.

IV. Apostles beneath canopies holding scrolls inscribed with appropriate sections of the Creed.

V. Figures beneath canopies upon backgrounds alternately blue and red: (1) An archbishop, (2) An archbishop, (3) An archbishop, (4) A king, (5) An archbishop. Beneath are five shields: (1) Bowett imp. Bruyn, (2) The See of York imp. Bowett, (3) Bowett, (4) Bowett imp. Ufford, (5) Bowett imp. quarterly 1 and 4 Zouche, 2 and 3 Dinan.

VI. Beneath canopies, upon backgrounds coloured alternately red and blue, are the following: (1) An archbishop, (2) St. Alfrid, king, (3) St. Agatho, pope, (4) St. Oswy, king, (5) An archbishop. Beneath are five shields: of Sir Henry Scrope. In tracery are angels holding shields, (1) Scrope imp. Wells, (2) Archbishop Scrope.

VII. Upon backgrounds, alternately blue and red and beneath canopies, are the following: (1) St. Finan, bishop, (2) St. Oswin, king, (3) St. Honorius, pope, (4) St. Oswald, king, (5) An archbishop. Beneath are heraldic shields: (1) Quarterly 1 and 4 Fitz-Alan, 2 and 3 Warrenne, (2) Newsham, (3) Bowet, (4) Hallam, (5) Roos imp. Stafford. In tracery are the Twelve Apostles holding emblems.

VIII. Beneath canopies, upon backgrounds alternately red and blue, are the following: (1) A king, (2) An archbishop, (3) King St. Eadwine, (4) St. Paulinus, archbishop. Beneath are heraldic shields: (1) France modern and England quart., (2) Bowet, (3) Dalby, (4) Walworth.

North-east transept. Clerestory. East window. In tracery are two shields.

Choir clerestory. South side, east to west: (1) Blank; (2) In the upper part occur beneath canopies the following: (i) The Adoration of the Magi, (ii) The Massacre of the Innocents, (iii) The Presentation in the Temple, (iv) The Flight into Egypt, (v) The Annunciation. Beneath which, also under canopies, occur the following: (1) St. Matthias, holding a halberd, upon a green background powdered with yellow stars; (2) St. Paul, who holds sword hilt upwards over his shoulder, upon red background, adorned with

yellow stars; (3) St. John with eagle, upon green background, decorated with yellow stars; (4) St. Andrew, with saltire cross, upon plain red background; (5) St. Bartholomew, who bears a knife and his flayed skin, upon background of green enriched with yellow stars.

III. In upper part beneath canopies occur the following: (1) The Death of the Holy Mother; (2) The Assumption of the Virgin; (3) The Coronation of the Virgin by Christ, both figures are seated upon the same throne; (4) The Ascension; (5) The Noli-me-tangere. Beneath are the following standing under canopies: (1) St. Paul, holding sword point downwards, upon red background powdered with yellow stars; (2) The Holy Mother, modern? (3) St. Jude, who holds a ship and club, upon red background decorated with yellow stars; (4) St. Margaret upon red background adorned with blue stars; (5) St. Helena upon red background enriched with blue stars.

IV. This contains prophets beneath canopies holding inscribed scrolls, upon backgrounds alternately blue and red. The central border contains golden crowns. This glass is of late XIV century.

V. Beneath canopies upon backgrounds coloured alternately blue and red are: (1) An archbishop, (2) A king, (3) A pope, (4) A king, (5) An archbishop. Beneath are five shields: (1) Fenton, (2) Modern, (3) Modern, (4) Clifford, (5) Wolverden. In tracery are numerous angels and saints, restored in 1794.

VI. Beneath canopies upon backgrounds coloured alternately red and blue are: (1) An archbishop, (2) A king, (3) A pope, (4) A king, (5) A bishop. Beneath are three shields: (1) Skirlaw, Bishop of Durham, 1388-1406, (2) Langley, (3) Harrington imp. Courtney.

VII. Beneath canopies upon backgrounds alternately coloured blue and red are: (1) An archbishop, (2) A king, (3) St. Vigilius, pope, (4) A king, (5) An archbishop. Beneath are five shields: (1) Cardinal Beaufort, (2) St. Edwin, (3) Haxey, (4) Mortimer, (5) Mowbray. In the tracery are numerous angels, saints, etc.

VIII. Beneath canopies upon backgrounds alternately blue and red are: (1) St. William, (2) A king, (3) St. Eleutherius, pope, (4) Lucius, king. Beneath are four shields: (1) St. William of York, (2) St. Paul, (3) See of York, (4) St. Wilfrid. In tracery are angels, saints, and bishops.

South-east transept. Clerestory. East window: (1) (i) A silver sun; (ii) Arms of Scrope imp. Chaworth, 1 and 4 Aufreton, 2

and 3 Caltoft; (iii) A silver sun. (2) (i) A roundel *HB.*; (ii) shield of Archbishop Scrope. (3) (i) Archbishop Scrope, beneath a canopy, carrying a cross-staff and wearing a pall, upon a blue background; (ii) A kneeling figure in blue, holding an inscribed scroll. (4) (i) A roundel, *I.H.C.*; (ii) Arms of Hotham; (iii) A roundel, *I.H.C.* (5) (i) A golden sun; (ii) Shield of Scrope of Masham; (iii) A golden sun.

West window. (1) (i) A golden sun; (ii) Shield of Wolverden. (2) (i) A roundel, *I.H.C.*; (ii) Shield of See of York. (3) (i) St. William, beneath a canopy holding a cross-staff, upon a ruby background. (4) (i) A roundel, *AB.*; (ii) Arms of Gascoigne. (5) (i) A silver star; (ii) Shield of St. William; (iii) A golden sun.

All the glass in choir with the exceptions noted is XV century.

I must express my indebtedness to Mr. G. Benson, A.R.I.B.A., for the identification of several figures in the clerestory.

## APPENDIX

### • THE RESTORATION OF ANCIENT GLASS

**I**N considering the restoration of ancient painted glass, it is requisite to remember that glass may be injured both from within and without, and not only must we consider the reparation of injuries already received, but we must also keep in view such preventative measures as may be taken, with the object of obviating further destructive changes.

In regard to the injuries which may occur from without, it is necessary to bear in mind that increasing antiquity, due to mere atmospheric action, brings about decay, not only of the lead-work, but also of the surface of the glass itself, the carbonic acid in the air producing chemical changes in both, which changes are the most marked where moisture tends to remain in prolonged contact with the glass, and is therefore most frequently found along the line of the leads and of the saddle-bars. The result of these changes is a loosening of the glass within the leads, which, by wind pressure, tends to bulge inwards, and finally this, if neglected, inevitably results in the window in question being blown in. Having regard to the deleterious vapours produced by large and particularly by manufacturing towns, the advisability of protecting painted windows by means of plain sheet glass, such as has been done at York Minster, must be given due thought.

Considering now the injuries arising from within, these are most frequently caused by the fumes arising from the use of coke stoves, for the purpose of warming churches, and from the even worse gases engendered by the employment of coal-gas, as an illuminant, which acid vapours being condensed, upon the cold surface of the glass, set up corrosive action, both upon the lead-work and upon the inner surface of the glass, the painted work of the latter being finally entirely destroyed.

Bearing in mind then the above circumstances, one must endeavour to protect glass from excessive wind pressure and stone throwing, by means of wire screens, whilst we must do away with ancient and unsuitable methods of warming and lighting churches, substituting steam-pipes for coke stoves and electricity for the purpose of lighting.

In regard to the restoration of ancient glass it is very desirable that

only craftsmen should be employed who are thoroughly *en rapport* with the glass of the particular period under treatment, and various methods may be employed before its return to practical utility.

Simple re-leading may be carried out, the missing pieces being filled in either with white modern glass or with glass coloured to match the missing portions, and this latter course is perhaps one of the most satisfactory means which can be generally employed. If it is possible to obtain glass of the same period as the window under repair, and it is quite evident what the original method of painting was, then, since a church must be looked upon primarily as a place of worship and not as an archæological museum, it would be perfectly justifiable to follow out the original lines of treatment, a plan of the window showing the restorations being kept in the vestry for the benefit of students, or each piece of inserted glass might be marked with the initials of the artist or the date of its introduction, lest any mistake should arise in the future as to how much of the glass was original.

Of course all extraneous dirt should be carefully removed, since mere dirt is not essential to beauty, but by cleaning I do not mean that glass should be scrubbed with metal brushes, since such violent treatment must invariably remove, not only the dirt, but the paint with it, thus reducing a window to a mere *congeries* of coloured fragments. It is of great importance to use narrow leads, following in this the mediæval practice, and good putty should be used in place of cement, whilst in making repairs of individual pieces of glass it is advisable to avoid introducing additional lead lines, since in the majority of cases the fragments may be adequately brought together by sheeting them on either side with plain white glass. Of course I do not suggest that the old glass extant in any window should be repainted, but where pieces of glass are missing, I see no reason why the missing glass should not be restored in order to carry out the original scheme, and when I have been consulted as to the restoration of ancient glass, this is the method of procedure which I have always advocated.

A considerable amount of information may be gathered by the intelligent inspection of the ancient lead-work from windows, and I would suggest that, whenever possible, the old lead-work from restored windows should be retained and placed upon boards, so that it may be of use to the student and would form an excellent and instructive exhibit in the local museum.

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